STAGE BROADWAY SCREEN

VARIETY

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WRONG FILMS MADE RIGHT

Gimbel's Proposed Radio Network; Columbia's Network Biggest Hookup

Forty-nine stations in the newly aligned Columbia Broadcasting System with WABC and WOR, New York, as the key broadcast centrals, will give that network the largest regular hook-up of any radio chain. It exceeds the combined red and blue networks on the NBC system.

Ultimately, WOR will be eliminated when Columbia's contract with the L. Bamberger & Co. (Newark) station expires next September, at which time WABC will be the exclusive key station.

William S. Paley is now president of the United Independent Broadcasters, which corporate name will be eventually changed to Columbia Broadcasting System for uniformity of title.

Still another new network is coming into the field with the Gimbel Brothers' financing behind it. Their station, WGBS, atop the Lincoln hotel and disassociated from the Gimbel Bros. department store, will be the key station of the General Broadcasting System, as it is known. Dailey Paskman is president of the General Broadcasters, with designated Gimbel officials on the directorate. Plans to absorb independent stations throughout the country in a network with WGBS are being laid.

Bamberger's WOR station may become a link in a new Warner Bros. network.

The new Columbia line-up follows:

Basic stations: WABC, WOR.

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Champagne's Price Leaps Up in N. Y. for New Year's

A heavy holiday demand for champagne has jumped the price to $125 a case around New York. It had held at around $80 before the New Year's rush came, along with a come-in avenue of considerable size, at Detroit, having been reported closed at the wrong time for the leggers.

About the only other tilt for illicit booze is for scotch whiskey, it going to $85, from $75 and under.

Rye and other liquors remain about the same in cost to the consumer.

Selling Indians Instead Of Real Estate in Fla.

St. Petersburg, Fla., Dec. 24.

In an effort to bolster the real estate game here a local realtor turned showman and brought a troupe of Seminole Indians from the Everglades.

The idea is that if the tourist won't buy real estate they'll pay to look at Indians who dress in gay colors and wrestle alligators. At 25c idea is a bust. Indians okay and dress the part, but they want the tourist to buy beads and hand-painted fish-scales.

"Sees" With Ears

Mildred Harris, 24-year-old blind daughter of Charles K. Harris, music publisher-composer, is doing impressions of theatrical productions, hockey games, etc., for the New York Times. Miss Harris was born blind.

"Seeing" with her ears, the young authoress' stuff has been very interesting.

Foreign Film Stars On 30c Basis Now

Looks like the craze for foreign women stars is over.

Eva Von Berne, brought over by M-G-M, has gone back home and Dito Parlo, Paramount's hope, sailed back last week.

Greta Nissen has been out of pictures for some time and is due in a legit production.

Maria Corda made one unsuccessful pictures in America, and Lily Damita, brought over by United Artists last spring, has not appeared on the screen over here.

Carl Laemmle's find known as "Dimples" Lido has also dropped into oblivion.

Not the talkies alone that kept most of the importations from clicking, but the talker may keep any new foreigners out.

American girls are taking their places. In the future foreigners will only be used when "dialecticians" are needed.

Yellow Peril Feeders Commencing to Lay Off

Broadway's Yellow Peril is on the wane. Too much competition with many added chowmeineries has cut into one anothers' racket, all of which should be good news for the Times square nite club mob.

Only one midtown spot, the Palais D'Or, with B. A. Rolfe's orchestra, is holding up. Rest are slipping fast and have been forced to cut their food scales.

The Jardin Royal has eliminated its name band attraction in Paul Specht, with Mike Speciale substituted. Others have cut the overhead, with food scales coming down.

The neighborhood eateries have been a factor in this Broadway slump. Many of the local rialtos in Harlem, Bronx, Washington Heights, Brooklyn, downtown, etc., have their own outstanding chowmeineries with equal floor divertissement and dance music and a lesser tap because of the difference in rents. Thrifty Yellow Peril patrons have learned where to spend for best value.

CARL LAEMMLE DIGS THE 'DOC'

William Marsten, Who Went Through Harvard Three Times Without Quitting, Will Tell 'Em How and What at Universal City — Going on Tryout—Put Over Blonde-Brunet Passion Contest

PSYCHOLOGY EDGE

What's wrong with the movies will no longer be an ethical question, about Universal pictures at least, if a big-priced, much-lettered college discovery Carl Laemmle has picked out for Hollywood, reaches expectations.

Universal has engaged a psychologist, given him the title of director of public service, and is sending him to Universal City on a tryout of several months.

If William Marsten makes good his contract carries him in the job for five years. But he's got to prove to the boys out west that a story shouldn't have a happy ending simply because it is sobby in the preceding five and a half reels.

When Marsten, who pulled the brunette-blonde passion contest in

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5 FILM COS. FIGURING COMBINED RADIO HOUR

It is said that five of the major picture producing companies have under consideration a proposal for a national weekly, or monthly, radio hour for the picture industry as a whole. There are at present three or four radio stations operated either entirely or partly by film companies, these being on a competitive basis in some cases. Proposed hour is intended to eliminate further useless competition, especially in the east where such a move threatens.

Despite the contention that a radio hour of this nature would keep theatregoers home, producers are said to be favorably inclined, figuring that the radio audiences stay home anyway and that publicity for the film business might result in additional trade following the broadcasts.

It is also believed that the radio publicity which RCA is able to furnish for its theatre and film subsidiaries has roused in the producers the idea that ether publicity should not be passed up by them.

In addition to the plug, an air hour might be used to counteract unfavorable newspaper publicity.

A coast to coast hookup would cost in the neighborhood of $150,000, if used once monthly. Proposal is most likely to be approved on this basis.

Jack Gilbert Highest Paid Star Per Picture and Weekly, $10,000

Menjou De Luxe

Rochester, N. Y., Dec. 24.

As au fait or recherche for a clothes dummy, Adolphe Menjou will slide into this burg during the week, to have his svelte form draped with garments.

He's going to pose for Fashion Park, clothing manufacturers.

Real Show Boat Crew For "Show Boat" Film

Because real show boats are discovered to be unseaworthy in New York harbor, also because express rates are too high to freight them from the middle west, Universal has persuaded a show boat crew without its boat to come in from the sticks. The film company has Norman Thom and his crew of 17 of the "Princess" booked for four shows at $2 top for the Belmont, New York.

The river company starts rehearsing January 12 for opening five days later. It is working on a guarantee and split basis, which Thom, in the biz for 28 years, has okayed to Harry Reichenbach.

Even the morality clause, which Harry offered to waive after Thom's wife said none of the company were allowed to say even "damn," is set.

The U picture, of course, follows the Belmont gag.

Television by 1935 By the Electric Cos.

Figuring five years ahead and not next season, as does the show business of old, the electrical interests now so prominent and dominant in the amusement industry are concerning themselves right now with Television. The regulation propaganda announcements preceding the actual marketing of Television sets will not occur for several years, it is claimed, but actually and practically plans are afoot for the marketing of Television sets by 1935, probably a year or two sooner.

Certain artists are being especially groomed and developed with that in view, so that their benign personalities will appeal universally for home and fireside consumption.

Being the theory of sound and physical likeness projection into the home, lighting effects for the proper presentation of Televisioned programs are now considered. Natural color transmission is the desired objective.

It is figured that the sound end of it has been fairly well perfected through the regulation broadcasting channels, so that is not so much the immediate concern as the proper transmission of the physical artists.

Los Angeles, Dec. 24.

John Gilbert after May 1 will be the highest salaried per picture star on the screen. Metro-Goldwyn-Mayer will pay him $250,000 salary for each of six pictures he will make, at the rate of two a year.

This contract was entered into between Gilbert and Nicholas M. Schenck after five days of conferences here. It resulted in bringing Gilbert's present salary of $5,000 a week to practically double that amount.

Gilbert was reported as having a deal ready to sign with United Artists which would have made him a producer in his own right. Joseph P. Kennedy was also said to have made him a flattering offer to come under his wing.

Schenck figured that several other of his executives having failed to induce Gilbert to remain he would not close the deal. On the day Schenck was to have left for New York he started negotiating with Gilbert and the latter's business adviser Harry E. Eddington. Various propositions were made by him, but Gilbert stood pat on certain conditions and terms and held out to the last on them.

The contract provides that his

(Continued on page 3)

Businesslike Fiancee's Commish for Boy Friend

Los Angeles, Dec. 24.

Something new in the manner of a meal ticket has been devised by a former screen player, divorced wife of a film comedy star by whom she has two children, now turned vaude, for the benefit of the boy friend, also a screen player who was recently divorced. The young woman had decided there must be an engagement ring, and in case the other half of a very interested pair should feel that the purchase might cause too heavy a drain on his financial resources she declared herself as the purchaser.

Accordingly the couple visited one of the large jewelry stores in Los Angeles, where decision finally rested on a ring costing $2,650. Nothing would interfere with the final purchase and the payment of the cash, the young woman decided, except refusal on the part of the store to deny to her friend a commission of 15 per cent. as the salesman in the transaction.

The proposition was entirely satisfactory to the jewelry store, and accordingly the sum of $397.50 was paid to the fiance.

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London as It Looks

By Hannen Swaffer

London, Dec. 11.

I wish somebody would stop these silly newspaper women who walk about at first nights asking everybody who people are, and then, solemnly, writing down a description of their frocks. It is so silly.

Tabloid Bunk

I was talking to Violet Loraine recently at a first night when a woman on one of our tabloid papers came up and said, "I must describe your frock soon." At the first night of "Jealousy," there was a woman searching for Ruby Miller, who had promised her a photograph, and who then, quite solemnly, wrote down all that Ethel Levey was wearing. It is ludicrous to think that journalism has descended to this lunacy. Then, when she heard that Carl Van Vechten was in the house, she said, "Who is he?"

The Triumph of Mary Newcomb

It wasn't Ethel Levey's night, nor Ruby Miller's, nor even Carl Van Vechten's, although Carl was attending his first London opening, quite glad to be out of bed.

It was a triumph for Mary Newcomb, who started, in "Jealousy," a new career.

If you remember, she is an actress whom Al Woods brought east from California and who scored in New York, a sensation in "The Night Hawk," a play about a former woman of the streets, who has ber face lifted.

Then, on the last night, she married Alexander Higginson, a cultured Bostonian, a banker worth $30,000,000. They went away to Boston, for Al Woods was kind enough to tear up her five-year contract.

"You're a great actress, Mary," he said, "I'd do anything for you."

Sex Plays Pour In

Then the plays began to pour in. "It was dreadful," Mary told me. "They were all about prostitutes. Everything filthy that could be written was sent to me. They thought, because I'd played a prostitute's part once, I wanted to go on for the rest of my life. Haven't they got one clean thought?"

Alexander Higginson, who was writing a book on hunting, whose family has always been connected with the Boston Symphony Orchestra, agreed with his wife. "Sex plays were not the sort of thing that we wanted," he told me. "Couldn't they find anything clean?"

So Mary gave up the stage. She did act for four weeks in "The Woman Disputed," but that was just a "break," she said.

The Actress Tries Out London

Then she came to London when Woods wanted to play it here. It would be different in England, where her husband could hunt while she was acting. He disliked New York, only the gunmen hunt there.

Then Al, finding that "The Woman Disputed" was being done as a film, put on "Jealousy" instead.

"If you only knew, Mr. Swaffer," she said to me, the next morning, "last night was a turning point in my life. If I had flopped I should never have acted again. I ruined the first act, I was so nervous. Then they seemed to like me. It's wonderful."

New Name Made in a Night

Mary Newcomb is really a brilliant actress. She and Crane Wilbur, who was not at his best, however, because he had been producing the play himself and was worried, enchanted an audience who came in worrying about the King's health.

Mary was made in London in a night. She can play here as long as she likes—if the plays can be found.

"How much do you think Mary's frocks cost?" Al asked me. "How the devil do I know?" I replied. "The girl paid $2,000 for those three frocks," he said. "All I know about it was they were made by the same woman who makes frocks for Lady Diana."

I didn't notice them. I think, for the sake of men, they ought to put the price on. Then we should admire them, too. I only admired Mary.

Molnar Made Into a Mess

I think Sir Gerald du Maurier ought to make it up with me. I feel that I am his only friend. For, after all, I warned him. Yet he barred me again from "The Play's the Thing."

"I am going to put Molnar over in London," Gilbert Miller told me, some months ago. "You'll have a job, Gilbert," I said. "When Ivor Novello made a muck of 'Lilliom,' he wrote me, saying that my notice read more like the savage attack of a fiend than a criticism. When Seymour Hicks appeared in 'The Guardsman,' it was sheer buffoonery. That didn't stop him from writing in, complaining that I had referred to his wife's sitting in a box."

Du Maurier Pleads for Justice

Well, they tried it with "The Play's the Thing," which ran for two years, I believe, on your side. On the second night, Sir Gerald du Maurier, who should know better, went on the stage before the curtain went up, declared that the gallery had wrecked the play on the previous night and asked the audience to tell him, at the end, plainly and truthfully exactly what they thought of it.

"The gallery, on a first night, is a menace to any play," Sir Gerald then told a reporter. "Why they come, I do not know. It is true that we have not had a good press. That may be because the censor has deleted the whole of the plot from the last act. My complaint, however, is against the gallery. Why should they be allowed to wreck a play in this way? People in the stalls do not do it, so why should the gallery?"

Sympathy for Poor Gerald

"It was not a very gay evening," said A. E. Wilson, a very nice man on the Star "There was faint booing at the end. One can only conclude that Molnar has been woefully misinterpreted here."

"There is only one thing to do—to sympathize with Sir Gerald," said S. R. Littlewood of the Morning Post. "The very ingenuous notion might very well suit a one act impromptu at a Green Room Rag. As it is, it is padded out into three acts of rubbish. The reception was on the kind side. A warning boo from the gallery, polite applause from friends, but no call, no speech."

He Looks Like Coward

J. B. Plattner, of the Daily Chronicle, did his best for Sir Gerald.

"He looks like Noel Coward in a perfectly cut white gabardine suit," he said. "The third act was rather like an extempore show to amuse actors in a club. It was responsible for the mixed reception at the end." "The play within the play, when it came, made the heart sick and the gods restless," said Charles Morgan, on the Times. "How well restrained, after one fierce guffaw, was their subsequent behavior."

"Would you mind telling me what I am laughing at? is a phrase which no producer should leave in a play," said E. A. Baughan of the Daily News. It provoked ironical laughter. Sir Gerald must have wished his friends in front had not been quite so enthusiastic, for the bulk of the audience desired to hush down the applause. As a result, there was some booing. 'God Save the King' brought us to our senses."

The Portent of the Boo

"Sir Gerald's personal influence over his public is so great and his hold upon its affections so firm," said W. A. Darlington, of the Daily Telegraph, "that even a bad play in which he appears has generally a reasonable chance of a run." It referred to "the extreme polish of his acting," and then said that "the play was politely received by the majority of the audience, but a boo or two was heard, a strange portent at this theatre."

"Yes, the Socialist Daily Herald, the paper whose politics Sir Gerald hates, was nice and friendly.

"Sir Gerald du Maurier is his charming self," said Mrs. Ewer, "but in a part that offers him very little scope. An actor manager can be too modest."

She accuses Sir Gerald of being modest! That is the unkindest cut of all, although she does not know it.

Sir Gerald must let me back in his theatre. I, alone, would have cried on his neck. I, only, would have given him a glad hand. I, only, could have sympathized. But, alas, I was barred for having said, once, what nearly all the papers said this time.

Has Sir Gerald lost that cunning, of which we have always been told? But, even if he has lost his cunning, he must not lose his temper. He must not blame the poor gallery.

GEORGIE WOOD

Starring in Julian Wylie's Christmas production, "Hop o' My Thumb," Theatre Royal, Glasgow, Scotland. Don Leno, Jr., is "Martha," Arthur Conquest is "The Penguin" and the delightful Ella Retford is a real prince! When will America return Barry Lupino to his native land? We need this great artist. Season's greetings!

Chatter in Havana

By Rene Canizares

Havana, Dec. 20.

Literati week for Havana. New York scribes were the first to arrive as guests of John McEntee Bowman to attend the opening of the race season at Oriental Park. Among the pen-pushers were William Vreeland, Brooklyn Eagle; George Martin, World Traveler Mag.; Joseph O'Shea, New York Evening World; J. B. Snodgrass, New York Post; Al Copeland, Daily News; Mike Casale, Graphic; George F. Ryart, Associated Press; Frank Ortell, Evening Telegram; Mr. and Mrs. William J. MacBeth, Herald Tribune; Murray Tyman, Herald Tribune; Joe Williams, Telegram, and Robert J. Kennedy, publicity and advertising man of the Bowman-Biltmore hotels. Some of these boys have gone back north.

Next to visit was Irving Cobb, accompanied by his wife and a party of friends. Cobb was in town only one day and continued to Rio de Janeiro and from there will go over to Italy.

Joe Villa, New York Sun, arrived yesterday and will spend a few weeks.

Joseph M. Patterson, publisher of the New York News, Chicago Tribune and Liberty, arrived from Miami in his seaplane, and after spending three days left for Jamaica and Haiti, via Santiago. With Mr. Patterson were Mrs. A. T. Simpson, his daughter; Floyd Gibbons, the pilot, and two mechanics.

Naddy, orchestra leader at the Jockey Club for the last five seasons, back at the old post. Also has another orchestra at the Almendares hotel.

Arthur Mahn, in charge of the Paul Whiteman orchestra at the President hotel, arrived Dec. 18.

Local censor board has presented a motion to make propaganda films of national industries. Assistant Secretary of Interior is back of the project.

Idea is to make films in the local factories to be released in the States.

German Ambassador filed protest against the film "Dawn," and the censors stopped the picture. Campoamor theatre was fined $100 for exhibiting it.

Victor Talking Machine Co. won the suit started by Cuban authors for the copyright of a native song, "Mama Ines." It was proved that the song was originally written in 1880 and was not copyrighted.

New Havana-Miami air route was inaugurated Dec. 9. Route will be extended to Porto Rico.

Fox Movietone truck is here filming and recording the races and all points of interest.

EGYPT

By Edward Asswad

Cairo, Nov. 30.

"The Crime," a dramatic play, was performed at Remeses Theatre, the aristocratic oriental hall, by Yussef Bey Wahby and his remarkable troupe, drawing large houses of the high class.

Wahby played the most difficult part, assuming two different roles.

Ahmed Eff Allam played the role of the father with an invincible power, inducing his son to commit suicide in order not to compromise his reputation. El Barouff Eff. had the role of the judge. The remaining actors and actresses included Amina Rizk and Dawlat Abiad.

"Oriental Vaudeville Film"

Mme. Badia and Mr. Naguib Rihani presented their first play of the season, entitled "Yasmina.

They also entered into an agreement with the Film d'Art Egyptien, with a view to producing an Oriental vaudeville film, which will shortly be run in Egypt.

The leading lady of Aly Kassar's company, Ratiba Rushdy, joined the troupe directed by her sister, Fatma Rushdy, the famous Egyptian star.

The reopening of Perroquet was very successful. Among the acts were Yamina and brother Olivier, the Spanish dancer Carmina de Sevilla, Mlle. Valentine Soyton, Mlle. Wilhelmina Lorez and Dorothy Myrthe.

It is announced that the Ray Sisters will appear shortly.

French Satire on M. D.'s

"Knock" was performed by the French company of Jean Herve at the Royal opera house. It is a satire on medicine and not particularly on the doctor, and thus it differs from the work of Moliere, whose 'Malade Imaginaire" to an English mind immediately presents itself for comparison.

Mr. Jean Herve's acting as Knock was competent, but makes one eager to see him in great tragedy. Mr. Mayen as Parpalaid gave perhaps the most convincing performance of the evening. The minor parts, the difficulty of good characterization of provincial types being taken into account, were effectively played. The chief honors of the evening, however, rested with the dramatist.

Pavlova in Egypt

"La Nuit de Valpurgis," the ballet from Gounod's "Faust," opened the program at the Kursal theatre last night. The only criticism one can reasonably make of this ballet was the dressing, which seemed to lack harmony, and therefore some effect was lost. The dancing, both the solos and the ballet movements, was graceful and effective, particularly noticeable being Ruth Frenche (Helene), Mlle Faucheux (Phyrnee) and Mlle. Helken (Helene's slave).

Mme. Pavlova made her first appearance with Vladimiroff in "La fee des Poupees," a delightful ballet of the toys that come to life in a shop. What can be said about her skill, grace and charm that has not been endlessly repeated in every language under the sun?

In the charming divertissements that followed the ballet, Pavlova was received with an ovation in "Le Cygne." One can only realize how banal are the imitations when one has been Pavlova again. "Au Bal," the finale, gave us another phase of the great dancer's art, from pathos to romance and gaiety, a delightful closing note to a wonderful evening.

The ballet, "In Saecular Saeceelorum," danced by Cherpino's Follies on the stage of Verdi theatre, and created from a Bacchanalian inspiration, is a number in which many moods are registered, and presented with technique of the highest degree. It swings like a pendulum into acrobatic, classical and statue poses, and is clothed in the most unusual and expensive wardrobe. The setting is one of novelty, and the dance itself a poem of delight and the creation of a master mind.

A great feature of the Follies is their dressing, which is as uncommon as their dancing is different.

Priceless bits of foolery are introduced by eccentric numbers and burlesques and Russian quick-time dances are a specialty. Argentine tnago and lightning charlestons and other ingenious and diverting numbers, some of which are very sensational, have proved a refreshing change from the usual dance revue entetraniments.

English Troupe

All the members of the British community made an effort to attend the production of "The Witness for the Defense," which was given at the Alhambra theatre at Alexandria. Mrs. Lattey and Mr. H. Carver are the joint producers.

The complete cast is as follows: Mr. G. E. F. Moss, Mr. O. H. Hansen, Mr. A. A. S. Atwood; Harold Hazlewood, Mr. J. L. Tulloch; Richard Hazlewood, Mr. H E. McCollough; Baram Singh, Mr. J. T. Lattey; Hubbard, Mr. K. C. Moss; Stella Ballantyne, Mrs. Stephen White and Mrs. Pettifer, Mrs. Alan Grieve.

London Chatter

London, Dec. 15.

From present theatre building plans the pit is doomed. Jack Buchanan, buying a new site on Leicester Square, is planning a 2,300-seater with a large balcony and no pit and seats at popular prices. Talk here of the vanishing pit holds up the recent Piccadilly, Carlton and Fortune (all three pitless) for comparison, while the Playhouse, Vaudeville and the Little theatres are without them. Cochran cut out the pit when he brought "This Year of Grace" into the Pavilion.

Arguments of pro and con are furnished by the secretary of the Theatrical Managers' Association, who says the pit is a question for the individual manager, and depends on the type of entertainment and the class of audience he hopes to attract. The counter is offered by another manager, who declares the pit to be a "symbol of the democracy which is the essence of theatrecraft. A play cannot live by the approbation of the stalls alone."

Jacinto Benavente's play, "For Heaven and the Altars," with the theme admittedly based on Rasputin's life in the Russian court, has been banned by the Spanish censor from the Barcelona stage, although no objection has been made to publication in book form. Play deals with a monk with supernatural powers and his ability to save the prince-heir over the objections of the king and the importunance of the queen. The piece has a Spanish background. Censor's objections state likelihood of provoking disorder by agitators. Author denies having any desire to promote religious appeal or to allude to a national situation, since the reference is to the infirmity from which the Prince of Asturias is suffering.

Berlin Philharmonic under Wilhelm Furtwaengler, has become a limited company, both the Reich and the city being shareholders. Furtwaengler, former guest conductor of the New York Philharmonic, was offered the Viennese State Opera's directorship, but the conductor rejected it and stayed in Berlin on condition that the city of Berlin finance the Philharmonic and keep it out of financial worry.

Helen Ford makes her first appearance on this side when "The Patsy" opens at the Apollo Dec. 20. The supporting company includes Lucia Moore, Leonore Sorsby, Frank Shannon, Alexander Clark, Kenneth Loane. This production means the closing of "The Rose and the Ring," recently presented.

After nine years' omission the lagoon scene is to be restored to "Peter Pan" in its forthcoming production. Malcolm Keen will be this year's Captain Hook.

The new thriller by Charles Bennett, to be produced at the Comedy Dec. 20, is finally named "The Last Hour." Franklin Dyall plays the lead.

To brighten up the show, which is her first "straight" one, Violet Loraine is interpolating a few songs into "Clara Gibbings."

Bernard Shaw, in a personal communication to Variety, takes exception to the statement that he once put on evening clothes.

"Rubbish!" he writes. "I wear evening clothes when and where they are de rigueur. They are not worn at political meetings in England."

New 52-Week Vaude Route in Britain With Salary Cut; International Effect on Acts?

London, Dec. 24.

General Theatres Corp. contemplates a cut in vaudeville salaries but in return it will offer a route of 52 weeks of work with practically no repeats.

This is the most tangible proposition ever attempted in England. It may have an effect upon vaudeville salaries throughout the world and is a result of the deal whereby Gaumont-British took over Provincial Cinematograph Theatres. General Theatres is also a subsidiary of Gaumont-British since last May. The gain in the number of theatres makes the vaude route possible.

International salary phase comes in through Pat Casey. When here last summer Casey had several conferences with Colonel Bromhead relative to the possibilities of a working alliance with the Keith Circuit. Idea was a combination contract to be issued acts in both countries. This may yet eventuate.

General Theatres officials feel that they have been paying too much for American importations but claim they have had no alternative in the past because of only being able to offer a limited number of playing weeks.

Hence their arithmetic which figures a year's route should reduce the salary tap.

Andrew MacFarlane, who left the Express (newspaper) to take charge of General Theatres' publicity, is now out. Other important executive changes are due to follow after the first of the year.

No intimation is being given as to those to be affected by the changes, but the understanding is that the sweep will be radical.

Stage Hands' Demand; Threaten Paris Strike

Paris, Dec. 24.

Paris stage hands have threatened a Christmas strike in their demand for a salary increase.

Men stood with crossed arms for 10 minutes during intermission in the legit houses Saturday night. This was intended to demonstrate their solidity, but the movement was not unanimous.

Back stage employes want a minimum scale of 42 francs daily.

Mills' Circus Starts

London, Dec. 24.

Bertram Mills' annual circus, in at Olympia for six weeks starting Dec. 20, has been well received.

Performance is replete with comedy and not overburdened by heavy and expensive animal acts. Outstanding hits are Col. Colleano and Van Horn and Inez.

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New Classes Now Forming

2 Colored Am. Musicians In Shooting Over White

Paris, Dec. 24.

Open season for American shootings started here when two drunken colored musicians from the States blazed away at each other in the very heart of the Montmartre district.

Basis of the spouting rod display, according to friends, is that both men were much taken with Dolores Giblin, white Australian dancer, who was wounded twice in the shooting and is in a very serious condition.

Men gave their names to the police as Mike MacKenzie and Sidney Becher. They said the argument started over who was the best musician. Those present claim the dispute started over the girl. Both men were so drunk they could hardly see what they were doing.

Becher sustained a slight forehead scratch but Glover Compton, another colored musician, who happened to be passing, was clipped in the knee, and an innocent woman also stopped a bullet. Battle started with fists but both men pulled automatics and emptied six shells apiece at each other.

Both sharpshooters will probably be deported for their behavior.

It's but a few months ago that an entire colored band from America was deported from Australia, through some of its members becoming mixed up in a drunken orgy with white Australian dissolute women.

"Patsy," London Hit

London, Dec. 24.

"The Patsy," opening at the Apollo is an undoubted success.

Newspaper comment grudgingly conceded that an old idea is here entertainingly treated and made humorous, while going into ecstasies over Helen Ford's performance.

Paris' Bad Weather

Paris, Dec. 24.

Weather turned bad late last week. Plenty of rain and a constant mist.

May have had something to do with the plunge in receipts although the managements figure the preholiday slump.

London, Dec. 24.

Considerable fog has prevailed throughout the past week, materially affecting the theatres, besides the usual slump.

Paris-Booked

Paris, Dec. 24.

Due at the Empire (vaudeville) early in the new year are Mae Murray, Fowler and Tamara, Abe Lyman's Band, Loshe and Sterling, Inez and Dewyn Revels, Eddy May, Eleven Harmony Rascals, Lockfords, Myrio, Desha and Spanover, and Fauntleroy.

Jim, the bear, is due at the Casino.

ELSIE JANIS IN PARIS SHOW

Paris, Dec. 24.

Elsie Janis has signed with Jacques Charles for a Moulin Rouge show slated to open Jan. 15.

Miss Janis will be at the theatre three or four months while Mistinguett vacations.

When Miss Janis recently cancelled London vaudeville dates it was with the ostensible reason of her mother's indisposition. She was supposedly to sail for home after her engagement in "Clowns in Clover."

MAURICE BERNHARDT DIES

Paris, Dec. 24.

Maurice Bernhardt, 67, son of the late Sarah, died here Dec. 21 of pulmonary congestion.

WILL MAHONEY

The Dayton "News" said: "Will Mahoney is quite the best comedian that has been seen here in years. He is a mirth provoking, original, clever and jocose fellow who bids dull care be gone and is a real tonic for the blues. The whole town will be talking about him before his departure."

Direction
RALPH G. FARNUM
1560 Broadway

"Last Hour" Has Better Chance Than Robey Revue

London, Dec. 24.

Two openings last week one of which looks to have a chance. Optimistic entry is "The Last Hour" at the Comedy.

This is a melodrama designed to parallel the success of "The Silent House" at the same theatre. It proved an excellent play and probably will be a success although lightning doesn't off strike twice in the same place. It opened Thursday (Dec. 20).

There doesn't seem to be any hope for George Robey's revue, "In Other Words," at the Carlton. It is utterly old fashioned and is a disappointing comeback for the well known comic. This was also a Dec. 20 opening.

EXPLOSION HALTS SHOW

"Funny Face" Temporarily Dark—Gas Mains Destroy Film Offices

London, Dec. 24.

Prince's theatre is now without light, gas or water, and "Funny Face" is temporarily closed due to a severe explosion of gas mains in the Shaftsbury Avenue area. Eruption took place last Thursday (Dec. 20).

Mishap destroyed the premises of the British Acoustic Film Company and the offices of several small distributors in the same building. Nobody was injured.

GIMBEL'S NETWORK

(Continued from page 1)

2XE (short wave), WEAN, WNAC, WCAU, WFAN, WCAO, WFBL, WMAK, WKBW, WLBW, WJAS, WHK, WADC, WAIU, WSPD, WKRC, WGHP, WOWO, WGL, WMAQ, WBBM, KMOX, KMBC, KOIL and WMAL.

Southern 1: WRVA, WTAR and WWNC.

Southern 2: WLAC, WDOD, WBRC and WREC.

Southern 3: KFJF, KFH, KRLD, KTSA and KTHS.

Far West: KLZ, KDYL, KYA, KMTR, KTR, KEX and KGA.

Supplementary: WCCO, WISN and WML.

COCHRAN'S NEW SHOWS

London, Dec. 24.

Charles Cochran has signed Alanova, late of the Russian Ballet, for his new revue.

Cochran also has a new operetta by Noel Coward, for which Georges Metaxa has been engaged. This musical will be produced after the revue.

In Restaurant

London, Dec. 24.

Nitza Vernille and Jack Holland (Holland and Barry) at Verrey's restaurant Jan. 9.

London Shows at Xmas Time Follow Usual Trend; Smashes Only Doing Biz

London, Dec. 24.

Starting 16 days before Christmas all shows usually flop badly here with the exception of the few real smashes. This season, although considerable depression has been felt because of the King's illness, business has not really been as bad as might be expected.

Adelphi—"Clowns in Clover." Still doing moderately good business; didn't fall off when Elsie Janis left.

Aldwych—"Plunder." Holding up splendidly and practically playing to capacity outside of a slight preholiday drop.

Ambassadors — "Many Waters." Very good; holding own despite usual slump period.

Apollo—"The Patsy." Looks excellent; libraries (agencies) like it and propose making deal for show.

Carlton—"In Other Words." Unlikely and has no library arrangement.

Comedy—"The Last Hour." Good entertainment and rated as having chance to really click.

Criterion—"Out Goes She." Considering the bad time which it chose to open, this one is generally predicted to do well after the Yuletide.

Daly's—"Blue Eyes." Coming off; has done fairly well if making allowance for poor start at the Piccadilly.

Drury Lane—"Show Boat." Broke London Records a few months ago, but dropped immediately after the motor show and went to pieces fortnight later; libraries lost heavily, having guessed wrong, like everybody else.

Duke of York's—"Such Men Are Dangerous." Matheson Lang's show surprise of season; holding up very well.

Fortune — "Jealousy." Unusually good business despite being unsuitable holiday attraction; in two weeks will be solid success.

Garrick—"Peter Pan." Demand for annual revival as big as ever.

Globe—"The Truth Game." Ivor Novello going along to steady business and drawing $4,000 weekly in salary.

Haymarket—"Mr. Pickwick." Lacks demand and indications are for six weeks' run; might have done better if coming in after the holidays.

Hippodrome—"That's a Good Girl." Jack Hulbert's show has settled down to an ordinary demand, which means steady receipts without an advance buy.

His Majesty's—"Song of the Sea." Terrific drop, but has hopes of doing Christmas business.

Kingsway—"Mrs. Moonlight." Doing poorly.

Little—"Diversion." Closed Dec. 22; might have continued had another small house been available.

Pavilion—"This Year of Grace." Bottom fell out of this Charlie Cochran show last month.

Lyric—"Cardboard Lover." Tallulah Bankhead heading cast. Dropped off sharply in November; picked up somewhat and holding level.

New—"Damsel in Distress." Hit from start and still strong; will do especially well during holidays.

Palace—"Virginia." Material drop in lower floor demand.

Prince of Wales — "By Candle Light." Capacity since opening and every indication this will continue for some time.

Prince's—"Funny Face." Tremendous after first performance; libraries, purchasing heavily until end of January, will make new buy for indefinite continuance; temporarily dark due to gas main explosion.

Queen's—"Burlesque." Not a failure and not a success at present; slightly on upgrade.

Royalty—"Bird in Hand." Duplicating run of "The Farmer's Wife"; no fireworks but respectable profit every week.

Saint Martin's—"77 Park Lane." Top notch business and big success.

Shaftsbury—"Lucky Girl." Rented for only six weeks and will move to Pavilion; business building and agencies will make new deal upon switch of houses.

Vaudeville—"Clara Gibbings Failure." Marks return of Violet Loraine.

Winter Garden—"So This Is Love." Running since April and still doing nicely.

Wyndham's—"To What Red Hell." Not so bad in attendance, but not enough to warrant continuance; replaced shortly by "Lovely Lady."

Other Attractions

Earl's Court—Bostock's circus is doing around $10,000 weekly.

Olympia—Bertram Mills circus at Olympia is in for six weeks and an advance that's above average.

Palladium—Vaudeville. Suffered 25 percent drop the past few weeks.

Coliseum—Vaudeville. As usual and mostly always, steady business.

London's Stops and Starts; 'Merry-Merry' Due in Feb.

London, Dec. 24.

Legit activity around here the past week lines up as follows:

"Mister Cinders," now touring opens at the Adelphi the end of January. Williamson-Tate have bought in with the management.

"So This Is Love" is closing at the Winter Garden Jan. 27 and "Funny Face" will probably come in at this house. Management of the Astaires' show is also negotiating for Covent Garden, as this musical hit is now without a home, due to the gas main explosion.

Delysia's "Her Past" opens in the West End Feb. 21, although no theatre has been named for it as yet. Did $11,000 in Manchester last week.

Harry Welchman's "White Camelia" is also due in London shortly as is Russell Janney's "White Eagle," now renamed "Winona." Latter show will probably come to the Gaiety.

With George Robey's "In Other Words" having a tought time of it at the Carlton, Clayton & Waller are getting "Merry-Merry," former Lyle Andrews' New York show ready for the end of February. It goes into rehearsal Jan. 14. William Berry is the leading comedian.

U. S. Drama Rewrite on Police Blotter—Ervine

London, Dec. 15.

American dramatists are not dramatists but journalists, states St. John Ervine, World's guest critic, in the Sunday Observer.

After seven weeks of playgoing, in which he has witnessed 30 plays, this is Ervine's reaction to the American playwright, with one exception, which is O'Neill. Some of the dramatists seem to read only the criminal reports, he says.

Taste must decline in such circumstances, when drama becomes a matter of momentary interest, and dramatists become topical allusionists. The people may ask for works of art, he concludes, but they will be given partisan appeals, and presently they will not be able to understand anything that is not partisan.

Booked for Cannes

Paris, Dec. 24.

Following bookings have been made by Arnaud Lartigue for the Ambassadeurs Casino, Cannes, for January:

Madeleine Northway and Paul Storey, Georgie Hayes, Amy Revere, Runaway Four, Mona Lee, Jean Barry and Dave FitzGibbon.

February schedule calls for Nitza Vernile and Jack Holland, David and Hilda Murray, Fowler and Tamara and Connor Sisters. Duncan Sisters open Feb. 12.

3rd Adagio Dancer

Paris, Dec. 24.

Myrio and Desha have added a new third member to the act, Spanover. Adagio trio is currently at the Paramount (pictures).

GILBERT'S $10,000

(Continued from page 1)

studio contact will be with Irving Thalberg as producer but that Gilbert will have the right to consideration and approval on story, director and cast. Also that he will be given a personal unit press agent whom he will select.

It is said that M-G-M figure the prestige of retaining Gilbert as a selling argument for picture groups will be unusually valuable. With Gilbert's salary included it is figured that the minimum cost of his productions will be around $650,000. No minimum or maximum on cost has, however, been set.

SAILINGS

Dec. 27 (London to New York) Victor Saville (Berengaria).

Dec. 21 (New York to London) Three Hauser Boys (Olympic).

1929 Now Looks Pretty Active In Talking Picture Way In the Eastern Film Studios

As the old year is about to bow out, three sound studios in New York are in full blast and a fourth is all primed for the signal.

Indications presage a booming 1929 in the eastern studios. Paramount is in the front line with 15 talking features and 50 shorts scheduled on the sheet for '29.

M-G-M will have a busy schedule. Since the arrival from the coast of Nick Grinde, director-in-chief of shorts, the eastern studio has been turning out completed subjects at the rate of one a day.

Grinde has completed talking shorts by Bob Nelson, Nan Blackstone, Duci de Kerekjarto, George Dewey Washington, Little Esther, the Revelers, and the Norman Phillips family. Latter have made two skits based upon former vaudeville acts. Edgar Allan Woolff is permanently attached to the studio to write for sound.

Entire M-G-M studio has been repainted and redecorated, with fancy offices for the executives. A former carpenter shop has been made over into a cafeteria—not bad, either.

Besides the talking shorts, all coast-made features are synchronized at the M-G-M studio. This has been done partly under the direction of David Mendoza and partly by Walt Roesner.

Silent Camera

M-G-M will shortly get delivery from Bell and Howell of a silent camera with fiber gears, the first in the east, and obviating the need for sound-proof camera booths. The latter are a source of considerable trouble, cumbersome to move and uncomfortable for the camera crew inside them. The new one operates noiselessly and does not have to be encased.

At FBO studio "Stepping High," the company's maiden venture as an all-talker, is in the midst of production with Waring's Pennsylvanians.

Josiah Zuro's musical department has recently syncronized "Sal of Singapore" and "The Spielers," both Hollywood-made features.

"Hole in the Wall," directed by Robert Florey, is almost a full week ahead of schedule at the Paramount studio. It is expected to be completed right after New Year's instead of Jan. 7 as estimated.

Two Talkers

Paramount has now organized its facilities so that henceforth it will be possible to have two talking productions under way simultaneously. Early in January they will have "Nothing But the Truth," with Richard Dix, and "News," with Walter Huston, shooting simultaneously.

"News" is the working title of Ward Morehouse's "Gentlemen of the Press." The Four Marx Brothers will start on "Cocoanuts" Feb. 1, and on March 1 Jeanne Eagels is slated to star in a second Paramount production, story not yet set.

Stage Directors

Paramount is making a point of hiring stage directors from legit to sit in with regular director on dialog. Irving Rapper officiated on "Hole in the Wall." William Collier will do likewise for "Nothing But the Truth," while John Meehan will watch the inflections for "News."

Joseph Santley has finished a talking short based on Tommy Gray's old Music Box sketch, "Apartment Hunting." Cast includes Florence Moore, James B. Carson, Betty Gallagher, Nathan Magid, Harry Short and Maurice Underwood.

S. Jay Kaufman authored and directed a short, entitled "Kisses." Cast included Lynn Overman, John Litel, Eleanor Shaler, Marty Martell, Edna Whistler and Carol Joyce.

Warners starts production the first of the year, a series of tests having proved satisfactory.

Evening World's Correction

New York Evening World's run of paper rate for picture advertisers in the Saturday (only) radio section does not start at 57c. a line, as reported, but at 65c., unless wholesale lineage is contracted for at contract rates.

Radio rates do not apply to picture advertising in the same section nor is it operative on any day but Saturday.

New Sound Dissolve

Ralph H. Townsend, director of recording at Paramount's Astoria studio, successfully accomplished a double lap dissolve with sound during the making of "The Bishop's Candlesticks," talking short.

He has applied for a patent on his method.

Felix Young Freed; L. A. Request Recalled

Felix Young, coast casting agent, who is concerned with the production of "The Marriage Bed," which Sam H. Harris opened in Philadelphia, Monday, was dismissed by Magistrate Goodman in New York last week, though charges of embezzlement from Noah Beery still pend in Los Angeles. Young stated he would return to the coast and face the charges which he denies.

On advice from Los Angeles, police sought to arrest Young who was ill with influenza at the Hotel Elysee. An ambulance surgeon told the cops that he was in no condition to be moved and a cop was placed on guard.

Young who was surprised and did not know the nature of the complaint, reached friends in Los Angeles with the result that the police request from there for arrest and extradition was recalled.

Young does not deny that he received $2,500 for the Beery assignment in a picture produced by Andrew L. Stone, independent. He claims Beery sought him out for a job and that the film actor named his own price as $1,000. Young avers that Beery was not under contract with him and, therefore, as he was not tied down to a straight commission he felt free to keep anything over $1,000 for himself.

It was not until the same people (operating as the Leysander Productions) had sought Beery for another picture at the same salary that Beery discovered Young had collected $2,500. The warrant followed.

Radio Pictures' Brand

Los Angeles, Dec. 24.

Of the many new trade names suggested for F. B. O. pictures it looks like the name "Radio Pictures" will be adopted. This was suggested because of its close relation with the trade name of Radio Keith-Orpheum, the new owners of FBO Pictures, and because it is short and Radio is a houseworld word throughout the universe.

Vitaphone "Desert Song" Premiere About April

Los Angeles, Dec. 24.

Warners' Vitaphone version of "The Desert Song" will have its Coast premiere at this firm's Hollywood theatre about April 1. This means discarding the original plan of making the picture a roadshow.

Warners have decided to play all its specials in their own houses first, insofar as this is possible.

PAR'S PORTABLE BOOTHS

Los Angeles, Dec. 24.

Paramount has constructed several portable sound-proof camera booths on which four levers control the wheels. With these wheels lifted from the floor the booth settles, providing a firm camera foundation.

Each structure is large enough to provide for camera and several men.

Crosland on "Sonny Boy"

Los Angeles, Dec. 24.

Alan Crosland, who went east to direct the Harry Richman picture for U. A., will return to Warner Bros. under contract to direct David Lee in "Sonny Boy."

Harvey Gates is writing the all-talker original.

MORE "ACTING SCHOOL" STUFF IN HOLLYWOOD

Los Angeles, Dec. 24.

Acting schools about Hollywood continue to furnish a hotbed for sharpers to plant their seeds for fleecing the chumps. One case just brought to light shows a couple operating as man and wife under the name of Ramos, who befriended a mother desirous of getting her child into pictures at one of the acting schools.

Mrs. Ramos promised to get the kid a part in pictures for $75, but all the mother could produce was $35. This was sufficient for a deposit, but the parent was urged to borrow the balance from some of her friends. Finding no friends to whom she could appeal for this much money, the sharper learned of the parent's sister in South Bend, Ind., and prompted her to wire her for $50.

The ambitious mother had no money to send a wire and didn't know how to go about it, but the sharper said she would attend to all of that and proceeded to send a desperate appealing wire asking for $250.

The money was remitted to the sharper's address and she called at the telegraph office to collect but could not furnish sufficient identification. The sharper went to the parents' home and explained that the sister sent $200 more than asked for, but to accept it and she would see that the kid was made a star. Parent became suspicious and told Mrs. Ramos she would give her decision the following morning. In the meantime the mother and her child called at the studio of the producer whom Mrs. Ramos was alleged to be acting as procurer of talent and found no such person existing.

The mother told her story to the studio officials, but before detectives could get to the hotel where the Ramos were stopping they discovered that the couple had moved.

Jeff McCarthy's New Trial

J. J. McCarthy has been granted a new trial by the Appellate Division of the New York Supreme Court in the jury verdict obtained by Henrietta Voight. She made McCarthy defendant in a $100,000 auto accident suit. The jury gave the full amount in November, 1927.

Accident occurred in Central Park during July of that same year, Miss Voight claiming serious physical injuries.

McCarthy's subsequent motion for a new trial before Justic Druhan, in which he charged conspiracy, was refused by the court. Verdict, at the time, was a record in New York state for automobile damages.

McCarthy is now on the coast at the Fox Hills studios.

Southern Societies Object To Lee-Jolson Title

St. Louis, Dec. 24.

Entering a strenuous protest against the statement in "The Singing Fool," at the Midtown here, that "Al Jolson has done more for Dixie than Robert E. Lee," several patriotic societies are demanding that the title be taken from the screen. Contention is that the subtitle may subject the memory of General Lee to ridicule, to cheapen his name in the minds of the present generation or cause a wrong impression of him to prevail among theatregoers.

Particular phraseology objected to is in the sub-title, "Al Jolson, in eight years, has worn out four pianos, rhymed 'Mammy' and "Alabamy" 891 times and done more for Dixie than Robert E. Lee." Societies made known their protest in a letter to the Skouras Brothers.

Management of theatre says it cannot discontinue the title, but it is not expected the subject will be dropped without further protest.

"Lion's Roar" in Sound

Los Angeles, Dec. 24.

Mack Sennett is working on his fourth two-reel comedy subject in sound for Educational.

It will be released under the title of "The Lion's Roar," and contain a wide range of animal sound effects.

Barthelmess' Vacation

Los Angeles, Dec. 24.

Dick Barthelmess and his wife leave Hollywood the end of this week for a two months' vacation in New York, Havana and Mexico.

Barthelmess' next picture for First National is not yet selected.

Talkers Swallowing Unheard-of Quantities of Raw Film Stock

Los Angeles, Dec. 24.

The rapidity with which talking pictures are consuming raw film is becoming a matter of concern with production chiefs. Tradition teaches that the quantity of film used in photographing a picture will not, as a general rule, bulk large in the final resume of production expense. But that was before weeks were spent in tests to secure just the right shade of voice, as well as face, figure and demeanor. Further, it was before the days of shooting a picture with six cameras, as now frequently is done with larger productions.

Six cameras on a talking stage take the place of two on a silent set. In the latter case one camera is grinding negative for the domestic market and one for the foreign.

On the talking stage, three cameras form a single unit, devoted, respectively to long shot, medium shot and close up. That means if foreign negative is desired six cameras will be necessary.

If a few feet of close-up and also of a medium shot are called for by the script, all cameras are interlocked at the start of the scene. If the scene runs 200 feet, and in a talking sequence it may easily run more, 1,200 feet will be exposed, although but 400 feet in the two negative requirements possibly can be used. If the scene is marked "N. G." 1,200 feet is discarded.

It is because of this unprecedented consumption that one of the raw stock companies, which six months ago brought its unexposed film into town each week in a single car, now brings in two car loads and one boat load. His storage space is so crowded the distributor is paying 20 per cent extra insurance premium because some boxes must be stocked on top of others.

Wellman's Hunch

Los Angeles, Dec. 24.

William Wellman, Paramount director, is one of several of Hollywood's megaphonists who superstitiously play at least one small bit in every picture they make.

In "Tong War," his latest, he gave himself a new out. His face doesn't appear in the picture, but his voice will be heard, delivering the ballyhoo speech of a guide on a rubber-neck bus.

DeVry's 16 mm. Sound Using Victor Song Records

Chicago, Dec. 24.

First public demonstration of the DeVry 16 mm. sound projector was given here Saturday. Retail price is $185.

Machine consists of projector and turntable, both operated on the same switch and gauged to identical speeds. Film is turned to a frame marked "start," and the turntable needle is set at a white spot on the record. When the switch is turned both units start simultaneously.

At present there are only five sound shorts in the DeVry laboratory, all vocal and made from regular Victor record releases. Film is made while the subject moves his mouth and gestures in time with the Victor record. When the film and record are hooked up there is an acceptable imitation of synchronization. Library includes "Laugh, Clown, Laugh," "Trees," "Indian Love Call," "When You and I Were Young, Maggie," and "Cohen at the Telephone." Each sells for $10. Although it isn't specified, a customer presumably may purchase a new Victor record at any store, when the old one wears out, and copy the white marking.

"Laugh, Clown, Laugh" was used for the demonstration, the film failing to name the identity of the person gesturing. Two shots made up the reel, one full length and one medium. Projected on the regular undersized home projection screen, figure is so small as to make any defects in synchronization unnoticeable. Sound is amplified by an ordinary radio loud speaker.

Educational's 1st Talker

Los Angeles, Dec. 24.

Educational Studio will start its first talking picture Dec. 26. On that date one of the three RCA units will be completed, as also will the sound projection room.

The completed stage is 90 by 100 feet. Under its floor 150 tons of sand have been laid. The second unit is of the same area and the third is 70 by 100 feet, giving a total floor space in sound stages of 25,000 square feet.

Country's Dry Capital After Sunday Film Ban

Cleveland, Dec. 24.

Westerville, O., dry capital of the United States, is now fighting Sunday movies. Unless the normal course of village legislative routine is disturbed, it will continue to have Sabbath movies until next spring.

Only one picture house in Westerville, yet that was enough to start members of the W. C. T. U. and Ministerial Association demanding that city officials enforce the state law.

Starring Virginia Valli

Los Angeles, Dec. 24.

Columbia will star Virginia Valli in "Behind Closed Doors," from an original by Lillian Ducey.

Talking sequences. Director is Roy W. Neill.

Young Holmes Not Sticking

Los Angeles, Dec. 24.

Paramount's option on Phillips Holmes, son of Taylor Holmes, will not be exercised.

Fox Taking Over N. Y. Houses on Jan. 15

Jan. 15 is the date set for William Fox to take over the independent picture theatres he has been gathering together for the past two months.

On the same date Fox will close for the L. M. Boas circuit of 12 houses around Boston.

INDIES' MUSICAL TALKER

Geo. Weeks Behind "B'way Bound" With Dialog and Sound

Los Angeles, Dec. 24.

A new independent film producing company headed by George Weeks, formerly with Paramount, and Joseph R. Crone will produce a sound and dialog musical comedy called "Broadway Bound."

Fred Newmeyer will direct with Francis Agnew making adaptation. Eddie Dowling and Marian Nixon will be featured.

First National expects to star Alice White in a series of sound and dialog musical comedies during 1929.

The first will be "Broadway Musketeers," written by Gary Gelgrey.

Fairbanks, Jr.-Crawford Wedding Set for Jan. 14

Los Angeles, Dec. 24.

Despite reports that they were married more than a year ago in Mexico, Douglas Fairbanks, Jr., and Joan Crawford will be married Jan. 14.

Various rumors were about that Fairbanks wanted to give both of his parents a Christmas gift by introducing them to his bride.

Miss Crawford is now working and unable to take the time off for a honeymoon, but the groom-to-be has maneuvered about at the M-G-M studio to ascertain that she will have 10 days off shortly after New Year's. He bought a wedding ring, ordered some clothes for a honeymoon trip, and is all set to have a judge pronounce them man and wife.

Luther Reed With FBO

Los Angeles, Dec. 24.

Luther Reed goes with F. B. O. to act as production supervisor.

Reed was recently employed in the same capacity by Fox, where he made one picture.

EASY 'HOME MADE' TALKERS

BRONX EXHIB HAS MIKE IN OFFICE

Moe Goldman and Staff Talk While Pictures Run —Russian Actors for Foreign Pictures—No Expense and Results Satisfactory So Far—Afraid Audience Will Get Wise

NEW STUFF GETS OVER

World's most unique and daring theatre owner has been discovered. Impotency of talker interchangeability is responsible for his development. With it comes the disclosure of a public up in the Bronx happy to be duped, and yet wholly unconscious of the most ingenious stunt pulled in an American house. Even a Western Electric engineer sent on a detective mission to the theatre, when it became known that he was using big line electric talkers over an indie equipment, went away mystified but satisfied nothing was being slipped over on his company.

This exhibitor, Moe Goldman, has in the office of his 600-seat Royal a microphone. In back of the screen he has an indie non-synchronous device, little more than a phonograph. When the records which a neighborhood Chink joint orchestra leader selects are not playing, Goldman, his piano player or drummer, is talking into the mike, the parts which Broadway hears the stars talk in the $2 houses.

"And they eat it up," Moe says. "It's better than Vitaphone or any of the others which I tried for and could not get until next year. There's no ground noise. For the first time the voice is right in the room. And I pay only for silent film."

Goldman, who has had the Royal a year after having moved in from the Art, in the same Bronx neighborhood, had plenty of competition before Loew's Freeman began ballyhooing Vitaphone. With Western's turndown on an immediate installation he had to do something, so he figured the loud speaker gag in Madison Square Garden and in some of the bigger lobbies would be the thing for his 10c. top. He got his mike after he had booked a Phototone. Then he rehearsed to the point where he found he could come out with sound and all kinds of dialog day and date with the Freeman's innovation.

"Oh, there's nothing to it. Why do these exhibitors worry about interchangeability when I've got the best thing at a cost of little over $500, fully dressed."

How It's Done

This is how Goldman boasts about beating Western:

"When I get a Russian picture coming I book a Russian act of a couple of people. I let them go on the stage before the picture. Then I bring them up to my office. When we get to the part where I want them to talk I let them read the lines into the mike. They have the dialect, and that makes the crowd out front feel it's real. Of course I give them a couple of bucks extra for talking in my office, because that is what I really want them for."

Goldman says that he catches most of the first nights of big product which he has booked for his grind and which he calls: "The little Roxy for home folk." He sits there like the critic only his notes are when the dialog is introduced and how many times the theme song is used; also how the talking end can be improved upon.

When the picture comes to the Royal, he says he eliminates the titles, since he books the silent version, at the spots where dialog has prevailed in the official talker film.

(Continued on page 23)

Numbering Film Frames

Los Angeles, Dec. 24.

Joe Aller of Consolidated Laboratories, has patented a time and money saving film for synchronized and silent pictures. It will effect distributors and producers as well as eliminate considerable trouble. Idea is a numeral check on every frame of film shot.

Numeral is registered on the raw negative and print stock. It goes along consecutively for each frame and when any part of the film is torn, the exhibitor merely sends to his exchange for the numbered frames to match. In the case of synchronized pictures, disk or film track, synchronization is neither lost or thrown.

New out of line film will be on the market Jan. 15.

CLAIMS OVER $20,000,000 IN SOUND FOR '28

Chicago, Dec. 24.

Speaking to an assembled audience of over 900, including business men, exhibitors and newspapermen John E. Otterson, president of the Electrical Research Products, Inc., described the general progress of the talkers while bringing out facts and figures, including that during 1928 his company has sold over $20,000,000 worth of product.

According to Otterson there are now over 1,000 wired houses with production figures of the Electrical Research calling for 3,000 more installations for 1929, including about 600 of these abroad. Theatres in every state in the country have already been equipped, said Otterson, there being 43 installations in Greater New York alone.

Of the studios in Hollywood, which have ordered sound equipment, 30 are now being installed, with orders for 140 trucks for location and newsreel work. All equipment is now being manufactured at the Hawthorne plant of Western Electric.

Otterson stated that the Shuberts and Erlanger are now wiring the major portion of their houses and that there will be over 200 pictures made with sound, dialog or both on next year's film output, about one-third of the total film production.

Visualizing other uses of the sound film, Otterson pointed out and prophesied its application to advertising, politics, education and religious teachings. Following the talk there was a demonstraton of sound shorts.

WB'S $18,000 WEEKLY CUT IN FN SALARIES

Salary eliminations of First National executives, through acquisition by Warner Bros., has resulted in a cut in the weekly pay roll of approximately $18,000, or over $1,000,000 on the year. This includes only salaries ranging from $1,000 to $5,000 a week. If FN sales the coming year equal the gross for the past year, the company will have an additional net of $1,000,000 on executive salary savings alone.

Understanding that in the combined operation there will be no trading of stars between First National and Warners, although there is a possibility that featured players and members of a stock group will be used in pictures by either company when desired.

ALICE WHITE AS MASCOT

Los Angeles, Dec. 24.

Alice White, First National screen star, has been appointed official mascot for the Georgia Tech football team when it plays the U. of Cal. at the Pasadena Tournament of Roses, New Year's day.

WARNERS ADMIT VARIOUS DEALS

Harry Can't Remember All of 'Em—Quiet Till January 1

Warners and the film industry will not be recognizable a year from today, according to H. M. Warner, who, for the first time, admits the brothers have so many deals on that he is unable to enumerate them. No negotiations under way will be consummated until after Jan. 1.

H. M. says:

"There are 199 deals on now and I couldn't even begin to name them. Which ones will be consummated after the first of the year I cannot tell now. Make this emphatic. We are not asleep and only resting until after the first of the year. A year from today you will not recognize the business from the Warner and picture angle."

As to the deal for 60 theatres in Pennsylvania, Maryland and Ohio, it comes from reliable sources that they are houses controlled by a Greek combination in Pittsburg headed by Mike Manos.

Most important of the early Warner announcements will be the one concerning the $2,500 talker equipment. This, it is supposed, is definitely set to be made some time in January.

An outside manufacturer is handling the deal, Warners keeping the record clear by participating with no actual hand other than okaying it for Warner product. Manufacturer, whose name is being carefully secreted, made his first manifestation by throwing a dinner in a local hotel last Thursday night at which about 25 talker officials are reported to have been present. Marketing of the device is expected within the next 30 days.

FILM PEOPLE DRIVEN OUT BY TALKERS

Los Angeles, Dec. 24.

Failure to meet the new requirements of acting in talking pictures, a number of the old line popular leading film actors are turning their efforts to other vocations.

A majority of the quitters are going in for the stock brokerage thing while others are falling for a diversified range of commercial jobs requiring the display of white collars and wearing of wardrobes that very few but a film actor would possess.

DeMille's Method

Los Angeles, Dec. 25.

Cecil B. DeMille will follow the lead set by Willard Mack, who rehearsed the "Hunted" cast for three weeks before beginning shooting of the talker at M-G-M. DeMille will rehearse the cast of "Dynamite" until it is letter perfect, regardless of the time required, before the camera turns on the talking version.

It will be the first time DeMille has conducted dialog rehearsals since he abandoned tabloid musical productions for vaude in 1913, to go into pictures with Jesse L. Lasky and Samuel Goldwyn in the Jesse L. Lasky Feature Play Co.

Just for Talkers

William Powell has signed a new long-term Par. contract for talking pictures exclusively.

Sex Film Promoters Panicky; Admitting Racket About Washed Up

Sex picture producers and distributors are in a panic these days and most are ready to admit that the racket is about washed up. One who has operated for 15 years and is said to have amassed about half a million dollars is about to announce his retirement from the production and distribution field entirely.

Another operating out of New York has about $40,000 invested in prints and medical booklets and about a dozen law suits on his hands, in which he is either the defendant or complainant. Right now he doesn't know where to turn to get enough money to pay his battery of legal advisors.

The main trouble with the sex picture racket, according to one of the racketeers, is the utter impossibility of hiring reliable men to either sell the picture or go in advance of it in those states where the sexy stuff gets by the censor. Salesmen and advance men, knowing that the producer-distributor is in most cases a no good guy, have no hesitancy in giving him the works wherever possible.

This is done by appropriating money advanced to fix in large cities where there are strict picture censorship regulations, stealing the print and exhibiting it at stags or submitting phoney box office statements from out of town spots where the picture is playing on percentage.

Reduced to its essentials the boys figure its a case of cheating cheaters and anything goes.

Country Getting Wise

Antagonism to the sex film is making itself manifest in the larger cities and will naturally extend to the smaller ones. In Detroit the local police and board of health have pooled on sex films, with it unlikely that another will be able to break in there.

The exhibitors' association of Indiana recently passed a resolution against the sex film. This may be followed by a general order or suggestion from Abram F. Meyers, new head of the independents, for the indies not to play the sex pictures. While the indies have laid off the sexes in the larger towns more so than the chains, which have sneaked them in on rental or percentage, the small towns usually suffer through a sex picture in an indie house.

Inside on Racket

An insight on the sex picture racket where a lecturer is employed and medical booklets are sold may be obtained from the following figures:

The booklets, usually four of them packed in an envelop and selling for a dollar, cost the distributor 3½ cents when ordered in 200,000 lots. In 100,000 lots they run about 4 cents. The boys who sell the booklets get five cents and the lecturor a dime on each sale. The rest is velvet for the sex picture promoter and one of the most lucrative sidelines of the racket.

The lecturer, usually a physician, gets $20 a day for his services, and in those cases where he is the credited author of the books, lifts his material wherever he finds it.

Long Distance Acting

Los Angeles, Dec. 24.

Blanche Craig, character actress, will play her second film role in 16 years for Paramount, "Innocents of Paris," Maurice Chevalier's first picture. It is to be a talker.

Miss Craig's first film work for Par was in the first feature length picture made in America, "The Prisoner of Zenda," the first picture made by Adolph Zukor's original Famous Players Film Company in 1912, at the old 26th street studio in New York.

CENSORSHIP OF TALKERS IN MANY STATES

Censorship of talking picture records is being held as optional in a great many states, it is reported. Censor officials claim and retain rights to censor dialog, but demand only a written script, giving a condensed version of the dialog used, and relying on the producers to keep objectionable material out.

The censors in several states are said to be operating in this manner, advising that if the producers abuse the privileges granted the censors will enforce their rights to preview and pass on dialog in pictures.

In two states test cases are pending relative to the rights of picture censors over talkers. Where the censors are inclined to give the producers an opportunity to use their own judgment the present arrangements are said to be working out satisfactorily.

M-G-M's Talking Musical

Metro-Goldwyn-Mayer is getting ready an original musical comedy to be sound-screened with William Haines as its star.

Although it will have its own book and score, it stands untitled and uncast at this time.

Production is due to start on the coast some time next month. The only other company undertaking to film an original musical is Fox, with its "Fox Follies."

F. N. Buys 2 Musicals

First National has bought picture, dialog and music rights to "When Irish Eyes Are Smiling" by Chauncey Olcott, George Graff, Jr., and Ernest Ball, and "Rose of Killarney" by William Davidson and Ernest Ball, from M. Whitmark & Son.

It is understood the value of the two musical properties is over $75,000.

Permanent Lovers

Los Angeles, Dec. 24.

As a result of the success of George O'Brien and Lois Moran in the leading parts of "Blindfolded" and "False Colors," Fox has decided to continue the pair as a lover team in future productions.

DeForest's Phonofilm Exchanges

Chicago, Dec. 24.

DeForest Phonofilm has opened distributing offices here for Illinois and Indiana.

H. L. Siegel is district manager.

Caesar Short-Time Talking Short Boss

Los Angeles, Dec. 24.

Arthur Caesar, who brought his Caesarian body with a number of American Express checks from Brodaway has turned native and is going to become a talking short director.

He sold the idea to Winnie Sheehan via Ben Jackson. His first endeavor will be "Women Are Like That," a story based on experiences he had while living in Greenwich Village.

Those cast for the picture include Sharon Lynn, Armand Kaliz, Frederick H. Graham.

Caesar has been allowed three days to complete the picture.

German Movement Foreseen, Backed by Von Heugenberg, To Bar All American Films

Paramount, Metro - Goldwyn - Mayer, United Artists and Hays office representatives have joined for concerted action through federal government officials against a decree effective in June, which will bar all United Artists' productions from Germany because U. A. did not distribute any German pictures last year in America.

In this move against United Artists the members of the Hays organization foresee an attempt on the part of Ufa and Von Heugenberg to push all American picture trade out of Germany. In this particular instance the Germans are trying to force United Artists to give up its rights to distribute in Germany to German film men, the latter to dictate what U. A. shall accept in the way of price.

Aside from its bearing on the film industry it is believed, by those concerned in fighting the movement, that the ultimate design of the decree is to keep out, through the barrier against U. A., the most prominent film stars, and therefore the most powerful in bringing attention to American pictures and American manufacturers.

The commercial significance in the proposed ruling is to cut down the most effective propanganda for American goods. It is understood American film heads have appealed to the United States foreign department officials on this count also.

The general belief is that the most powerful influence now being exerted in Germany against American films is through Von Heugenberg, the publisher, who is a force in governmental affairs.

The picture men, it is understood, intend working through the bankers if unable to secure a reasonable understanding from the German government. The financial interests so heavily concerned in American picture production, are also connected, more or less, in a considerable number of German stock flotations. Additional means of defense is held by the film men having Senator Johnson, California, as one of the most important members of the Foreign Relations Committee at Washington.

British Indie Exhibs Start a Get-Together

London, Dec. 24.

A further move, subsequent to British-Gaumont's acquisition of Provincial Cinematograph Theatres, is that the independent exhibitors are getting together to form an indie picture house combine. This is apart from the new move Association branches may make to bring resolutions up asking the Association to reopen the national booking combine question.

This move is originating in the south and appears to be spreading.

Consolidated's Deal With Fox Is Called Off

Apparently convinced its proposed deal with Fox is cold, the Consolidated (Bronx) is endeavoring to get some of its houses wired.

Only one Consolidated house at present has talkers, Arena at 140th, with Bristolphone.

Talk of Fox acquiring some of Consolidated's best houses held up proposed wiring.

PAR'S PARIS STAGE SHOW

Paris, Dec. 24.

Starting last Friday the Paramount displayed "Serenade" on its screen and featured the Tiller Plaza Girls and an adagio trio on the stage.

Gaumont Palace is showing "Buttons."

HAVANA HOUSE WIRED

Havana, Dec. 20.

First Latin-American country to get sound will be Cuba. Engineers of the ERPI are making installation at the Fausto theatre.

It will open Jan. 7 with "The Patriot."

Paris Will Wait to Pay But Won't Pay and Wait

Paris, Dec. 24.

Another incident which again points out the difference in character of the American and the Frenchman happened last week at the Paramount theatre which has gone grind. "Wings" which has been packing 'em in to the extent of long lines forming out on the sidewalk caused the action. A number of the French people had purchased their tickets and were then formed into lines. After a few moments squawks from all sides were heard.

"What do you mean by taking our money and not giving us a seat," the customers cried. "It is an outrage, you are cheats," and all such cracks.

The manager was summoned and he ordered the cash returned. He listened for a while and went back to his office more perplexed than ever. Was this to put an end to his grind policy?

After much thought a new idea was tried out. The patrons were allowed to come as far as the box office and were then held in check. When seats were vacated just that number of tickets were sold and the purchasers were permitted to enter.

This scheme has worked out fine. The people will stand there for hours perfectly content as long as they haven't paid. Now there is not a single complaint. They buy their tickets just before entering and all is serene.

String of 3,000-Seaters

London, Dec. 24.

Gaumont-British is arranging to build 3,000-seat houses at Clapham, Brixton, Canningtown, Streatham, White Chapel and Tilford. A subsidiary company will erect similar sized theatres at Birmingham and Coventry.

London houses will be built by the Denman Construction Company, an offshoot of British-Gaumont with a capital of $20,000,000.

Chatter in Nice

By Frank Scully

Nice, Dec. 12.

With Mistinquett, the French Fannie Ward, stretching her sinuous, shimmering shafts in the sunlight of Cannes and the Jesse Laskys reported at the Negresco here, your correspondent stretched his long arm of coincidence and started to add two and two. They came out zero.

Stirred into it when realizing it was from Cannes that Maurice Chevalier had recently departed to conquer Hollywood. Lasky had him. Was, then, Lasky down here to pull another Franco-American alliance, hooking an even better known music hall star than the departed Chevalier?

Open your Christmas cards in peace. He wasn't. He wasn't, in fact, even here.

Two other Jesse Laskys.

That's what they say about being a newspaperman. You always just miss meeting the most interesting people.

Misty and Boy Friend

But did see Mistinquett. She's been parking her million-dollar legs in every imaginable camera angle, from the Croisette of Cannes to the Reserve of Beaulieu. Between these boob-bumping postures for the roto sections, Misty explained she is only here for a short holiday, having but 15 trunks with her; that she goes to America soon, and before that will be down here on business next month to do her routine, so that the Gould-backed Casino de la Mediterranee may open in improper splendor, and that her revue at the Moulin Rouge is clicking like a clicker.

No one saw the American boy she's supposed to chase around with; but, then, no one looked into her trunks.

Gossip that Gaumont Studios near the Franco Films lot, were to be cut into realty parcels seems out

(Continued on page 52)

145 of 156 Don't Want

Los Angeles, Dec. 24.

Of 156 replies received by a theatre owner in a local suburb following announcement of the opening of his new house, 145 expressed the hope he would not install talking pictures.

This exhibitor feels kindly toward sound inasmuch as his neighbor, a large theatre, is now a talker with increased prices. Silent house maintained its scale, stayed silent and has enjoyed a substantial increase in patronage.

FRENCH NERVE IS REVEALED OVER FILMS

Paris, Dec. 24.

Another slap for French film producers to take is the announcement that they will have to make better pictures. Chambre Syndicale related that of 80 pictures made here the past year, 35 were rejected foreign visas because they weren't considered worthy of the name of France.

Those present immediately cried down the complaint with the plea that lack of funds is the reason for inferior product. This was evidently the cue for propaganda. Soon after a whispering campaign started pleading that the Frenchmen want all American companies to kick in with $100,000 apiece to be used by French producers. The nervy birds, however, failed to mention whether this money was to be a loan or a present, and the funny part is that they think they have a chance of getting the money.

All producers here are sold on the idea of going to the States to learn just how the business is conducted. Practically all are planning to visit Hollywood the coming year.

Par's Right of Appeal Releases "Feet Clay"

London, Dec. 24.

Paramount's appeal against the judgment rendered in favor of Sutton Vane has been granted. Vane's action was to restrain the release of "Feet of Clay" (film), because of its alleged infringement upon his play "Outward Bound."

The picture will be shown.

It is an important victory for Paramount over here.

FRENCH CHANNELS

Paris, Dec. 24.

Franco-Films and Pathe Exchanges have entered into an agreement by which the former will distribute 25 Pathe pictures in France, and Pathe will handle all Franco-Films' product in the States. W. & F. will distribute Franco-Films in England.

J. Frank Brockliss has also formed Societe des Films Tiffany for the distribution of Tiffany-Stahl pictures in France. Phillippe de Becker is with the new line-up.

Italy's Personally Made Conditions For U. S. Films May Mean None at All

American pictures are threatened with exclusion from Italy beginning January 1 by M. Bisi, head of Enti, semi-official Italian picture company, unless the major producer-distributors agree to turn over all films to Bisi for selection.

According to this plan Bisi will pick the best pictures made by each company and distribute himself. The balance of the pictures will be turned back for the companies to distribute themselves.

In accepting the best pictures for distribution, Bisi will determine the first-run showings, and charge exhibitors 20 per cent of the gross. He would turn over 10 per cent to the distributors and keep 10 per cent for Enti for distributing.

American distributors, according to the present understanding, will withdraw entirely from Italy after the first of the year unless a largely different arrangement can be made with the Italian government.

It is believed by foreign film men that Mussolini is being kept in the dark as to the business methods adopted by Bisi. Mussolini had previously said that he would not hamper American trade and that the Italian producers should first make pictures of equal quality to United States product before complaining. Mussolini took a similar stand in regard to American automobiles.

Bisi is reported to be officially recognized by Mussolini as head of the picture propaganda for Italy, a departmental division of newspaper propaganda.

French Worried Over Silent Pictures

Paris, Dec. 24.

French film interests are alarmed over the sound situation in the States. Reports here are that the best productions now being made in Hollywood include dialog and that there will only be a small number of silent films produced. It has the managers here worried as the general local belief is that the talkers cannot be shown silently.

Despite all the film quotas and restriction laws, European exhibitors are dependent upon American pictures to a certain extent. This is because producers on this side do not make enough flickers to supply their own markets.

Discussing the matter at the Chamber Syndicale, French film headquarters, the boys pointed out that many American pictures were not suitable for showing in France, due to the plots being antagonistic to the Latin mentality. With the further reduction in numbers by the talkers, picture men here estimate that if the States make 200 silent films the coming year there will not be enough product.

Loss of Artistic Prestige Thru Film Quota Debated

Paris, Dec. 24.

During the discussion of the budget in the French Chamber of Deputies one of the members, Yvon Delbos, pointed out dangers arising from the Herriot decree fixing a film quota system, and said in substance:

"It had become urgent to defend ourselves against the "invasion of foreign films. For that purpose a contigent has been instituted and a co-operation has been established thereby between importers of foreign pictures and exporters of French films. But this system, excellent in principle, can be dangerous in practice. We must guard against bad national pictures (made for the purpose of obtaining import permits). If this system is going to be developed more than it is it will be much better to return to the former regime rather than ruin the artistic reputation of France."

The speech was received with applause, it being understood that it is not sufficient to export pictures abroad, but they must be of a standard to enhance the national prestige.

MAGNUSSON RETIRES

Stockholm, Dec. 24.

Charles Magnusson has retired as head of the Swedish cinematograph industry. Magnusson has been termed the pioneer of the Swedish film industry.

He remains on the board of directors but only in the capacity of adviser.

Reports are that the long feud between Magnusson and Anderson, the latter for some time fiscal representative in Svensk Filmindustri for Kruger, the match king resulted in Magnusson's retirement.

London's Picture Trade Falls Off in West End

London, Dec. 24.

All picture business in the West End is materially off with the exception of the Regal where "Singing Fool" is drawing splendidly.

Worst sufferer is the Empire (M-G-M). It has done little business since opening. Main blame for this is on the pictures, with the feeling this condition will take a long time to counteract.

Marked improvement in the King's condition, plus inclement weather, indicates that the film business will be big throughout the holidays.

French Catholics Officially Lift Ban on U. S. Films

Washington, Dec. 24.

Official recognition of motion pictures as an art by the French Catholic Church is looked upon by George Canty, trade commissioner, Paris, as a valuable foreign asset to American producers.

Previous opposition has been removed, official ecclesiastical recognition having been given in the celebration of a high mass with high prelates delivering eulogies from the pulpit on the pictures and their makers.

$400,000 Refund

Washington, Dec. 24.

Picture distributors of New South Wales will get a refund in taxes in excess of $400,000 due to the repeal, and an amending bill, of the film tax.

New bill, says a report to the Department of Commerce, provides that with foreign companies the taxable income shall be seven and one-half per cent. of the total amount of sales in N. S. W. There is a clause, however, which states that where a foreign company produces either no taxable income or less than the ordinary taxable income, which might be expected to arise, Taxation Commissioner can use his own judgment as to the amount on which taxation shall be paid.

The Talking Dog

San Francisco, Dec. 24.

Inaugurating a sound policy, the local Pantages is advertising "first appearance of Rin-Tin-Tin in an all-talker."

Turco-Hungarian Company

Washington, Dec. 24.

Turks now have a picture company. A Turco-Hungarian firm has been formed under direction of Oliver Turcsanyi and the patronage of Shirry Ismail Bey.

British Film Field

By Frank Tilley

London, Dec. 15.

Through the illness of the King and the approach of Christmas, business has been slack from the boxoffice end, but with an unusual rush on the trade side. With the approach of the "booking freedom" now due, previews are becoming more and more frequent, much of the British product which has been on the shelf now being offered.

Four British films were sent to preview and booking last week. "Spangles," made by British Filmcraft and distributed here as a quota film by Paramount, is better not reviewed. The other, "S.-O.-S.", made by Strand Films Co., and going into United Artists' British quota, is passable program with a thin story resembling the stage play but little. Fair for here, but not a release outside the home market.

The Gaumont Expansion

Gaumont-British has also purchased the B.B. circuit in Scotland, consisting of the Cinerama, South Side, Glasgow (one of the largest houses in the kingdom), and the Cineramas, Perth and Coatbridge formerly belonging to the Bennells.

Gaumont is understood to have paid $2 a share for the B.B. stock, which stood at 65 cents.

Reviving Exhibs' Booking

One effect of Gaumont British-P-C-T deal has been to revive in the minds of the independent exhibitors of what they conceive to be the dangers to them of a large circuit. Two of the Exhibitors' Association branches have already tabled resolutions asking the General Council

(Continued on page 35)

GETTING A RUN-AROUND

Hy Brown of R-K-O Meets Show Trade Press Boys for 1st Time—Talks to 'Em

Hy Brown met the boys of the show trade press Saturday, in the Keith quarters of the Palace theatre building. Hy is the boss around Radio-Keith-Orpheum.

The meeting was arranged for the newspaper fellows to get a flash at the new pres, while he told the assembled bunch, representing stage and screen papers, that he had decided to toss the Vaudeville Collection Agency, as reported elsewhere, and its rather large income to R-K-O.

Hy also informed the newsies that he is strange to the show business and liable to err, so the trade papers, if he does, should consult with him before printing the muffs.

Back in Hy's career somewhere is a report he monkeyed around newspaper work once himself. He took time out at the meeting long enough to tell the mob he had found the show trade papers somewhat different from those in other trades, and intimated that in other fields the trade papers held as their chief purpose the uplift of the trades that supported them.

A Squarer

That sounded a little diggy, but Hy sent across the squarer right after, saying that the show trade papers seem to know everything before it occurs or within five minutes afterward, while they are usually thinking five minutes ahead of everyone else. Then Hy stuck on a snapper by mentioning that the show trade papers often placed words of their own invention into people's mouths. He requested cooperation of the trade press.

One newspaper man opened up by asking how much did the abolition of the Collection Agency mean in loss to Keith's. Hy answered he didn't know and if he did, wouldn't tell. That ended the questioning.

Brown impressed the newspaper men favorably. He seems a matter of fact guy who talks straight to the point. How the press men struck Hy he didn't say, not even anything about the rubbering one.

All Papers Invited

For the first time at an invited vaudeville gathering were the trade papers of the picture field represented, along with the stage weeklies. In the listening row were boys from the Film Daily, Telegraph, Motion Pictures Today, Billboard, Motion Picture News, Zit's Weekly, Exhibitors Daily Review, Herald-World, Vaudeville News and Variety.

The meeting was brief, with Brown's frankness in going into what was looked upon as an intimate inside internal matter with Keith's rather surprising the picture trade paper bunch. Hy evidently knew that the stage trade papers would print it, however, so that it wouldn't be much of a secret after all, he therefore deciding to let all of the papers in on it without giving any a shade.

Looks like a pretty good start with the trade papers for Hy.

Tec-Art Studio, N. Y., for Sale—N. G. for Talkers

Placed on the market, the Tec-Art studios on Westchester avenue, Bronx, will not be converted into a theatre as at one time contemplated.

Thought of utilizing the Tec-Art for talkers had to be abandoned through the proximity of the "L" line.

MAYNARD'S CHANGE OF PACE

Los Angeles, Dec. 24.

Ken Maynard's next for First National will be "The Royal Rider," taken from an original story by Nate Gatzet.

It is an outdoor story of a mythical Kingdom on the order of "Graustark," a departure from the usual Ken Maynard westerns.

Joe Brown will direct.

W. B.-F. N. Bonus

Warner Bros. and First National have issued a two weeks' salary bonus to all their employees. Additional payroll involves over $150,000.

Corinne Griffith Gets New Contract with F. N.

Corinne Griffith has been signed on a new two-year contract by First National, effective following the completion of the picture after "Prisoners," which calls for two specials a year. Miss Griffith is now making four pictures annually.

It is understood that the highly successful vocal tests made by the star were mainly effective in the decision on the Griffith productions, calling for an outlay exceeding $750,000 per picture, probably the most expensive on the First National schedule.

Salary arrangements under the new terms will give Miss Griffith an increase over her previous contract on the gross.

F. N. Extended Schedule

Los Angeles, Dec. 24.

With four pictures now in production at the First National studios, nine more remain to be made before their '28-'29 program can be completed.

Following completion of these, First National will enter on a much larger production schedule than ever before, with most of the combined Warner-First National product for '29-'30 assigned to the First National studios in Burbank.

Tiffany-Stahl Out for Release on Own Chain

Tiffany-Stahl besides the formation of an English company and a French company has plans under way for the acquisition and building of a chain of first run theatres in key cities. Negotiations have been going on for theatre sites in New York, Philadelphia and Chicago.

Tiffany-Stahl have up to date completed three sound and synchronized productions; i. e., "The Cavalier," "The Toilers" and "Marriage by Contract," and they are about to release early in January their first big singing and talking picture, "Lucky Boy," starring George Jessel

With their new expansion policy in mind and with more feature sound pictures in the making, Tiffany-Stahl has been quietly negotiating for their own theatres so that their productions will have first run presentations in all the principal cities.

Holmes, U Director

Ben Holmes, formerly with Fox, has signed with Universal to direct a series of six shorts, starring Pat Rooney and family. "Sweethearts," leading off, goes into production Jan. 15.

The report that Holmes was returning east after leaving Fox was in error. He is assigned to the U studio in Hollywood.

L. A. to N. Y.

George Weeks.
Florence Vidor.
H. E. Eddington.
Robert Benchley.
Adolph Zukor

N. Y. to L. A.

J. A. Ball.
Gavin Gordon.
Dorothy Jordon.
Daniel G. Tomlinson
Blanche Mehaffey
Dr. Hugo Riesenfeld
Charles Bickford

TOCC SECURES NO SOUND INFO

Only FBO, WB and UA of Producers Present—Indie Devices Claim Can Play All Sound Films But Dodge the Contract Clauses—Hays' Rep Admits He's in Dark—TOCC Asks Burkan

W. E. AND G. E. ABSENT

Satisfied that they are getting the royal run-around on interchangeability when they got the cold turndown from every producer-licensee on their request to lay the cards upwards; satisfied that Will Hays is answerable to the electrics when his representative, Gabe Hess, ducked the meeting after being heckled into admitting he didn't know who would be the competent party to judge the quality standards set by Western Electric, in associating its talker with other talkers, and certain that the big sound woodpile will be cleaved only by the courts, the Theatre Owners' Chamber of Commerce has seen Nathan Burkan, attorney. Through him, they are firing their first volley.

Burkan is warning the producer-licensees of Western Electric that they must not use their copyright agreement with the American Society of Authors, Composers and Publishers as part of a shield to evade their serving exhibitors who have installed indie sound equipment.

Burkan, as legal adviser to the TOCC, has notified the organization to accumulate all data possible on the interchangeability situation and have it on his desk Jan. 7, when he returns from a rush trip to the Coast. But Burkan, officially, has not yet acknowledged his retainment by the TOCC. He will let them know on his return.

Meanwhile, meetings will be called to consider the ways of enlisting funds for the showdown. In the past Burkan, it is said, has advised the local exhib outfit free of charge. An investigation of the limits which this promises to reach would necessitate dough on the line and plenty of it, old members concede.

There is this week, however, a strong belief among TOCC leaders that the electrics will not let the matter get into the courts. They seem confident that producers are as eager as themselves for a general outlet for talkers. In view of this they feel that pressure will be brought by other sources as well upon the electrics. They take the attitude that they are affording the industry an out from what the more learned of their fold term complete subordination to Western Electric. They feel that they are affording the industry a chance to emancipate itself from electric control.

Won't Guarantee

The meeting which started all this definitely established that no indie equipment manufacturer, including those who have shouted "interchangeability," will insert a clause in their contracts guaranteeing that exhibitors can get big line product to play over such equipment.

It also brought out that exhibitors who secure big time sound on film or disk from the big electric licensee producers must sign a rider especially attached to the okayed standard form of silent contract. In this rider is the stipulation for extra dough as well as the condition that such sound be played only over equipment of the electrics or such as are adjudged to have the "quality" angle.

The gathering placed the Hays organization on record with this statement of its representative: "We have no information to give you

(Continued on page 14)

Cal. Labor Bureau Starts Out After Unlicensed Casting Agents Again

Commissioner Lowy Bases New Drive on Noah Beery—Felix Young Case

Los Angeles, Dec. 24.

Following the disclosure of the working methods of spurious and unlicensed agents and artists' representatives in Hollywood, exposed during the investigation of Noah Beery's charges against Felix Young, Deputy Commissioner C. F. Lowy, of the State Labor Bureau, has launched a sweeping investigation of the agency situation and its relation to the motion picture industry.

According to Lowy, more than 25 unlicensed but so called agents, or artists' representatives, are at work in Hollywood. Several of those under investigation, whose names the Commissioner refused to disclose, have attempted to evade license requirements by maintaining their offices just outside the limits of the city. This will offer them no protection, however, according to Lowy, who will drag them into his investigation under the State Employment Statutes and not under any municipal ordinance.

"This is not an attempt to interfere with the work of the legitimate theatrical or motion picture agents," Commissioner Lowy said. "I merely am determined to stamp out the illegal practice of the agency privileges by persons who are harmful to an important branch of the industry."

Former Actor an Offender

One of the worst offenders that Lowy had to content with on matter of license was a former vaude actor who hooked up with a sound short studio as sort of an outside runner. This man solicited acts without a license, but when called before the Labor Bureau said that he was connected with a local office that had one. However, he was told to do business under a permit. To dodge the state officials, the former actor began working through agents selling acts to the studio on the supposition he had an "in." While the runner was doing this, he was getting a $75 a week drawing account from the studio he was operating for, and was living in the home of the director whom he was working with. Recently the director took the man to New York with him saying, New York agents were not picture wise as to the talent he wanted.

Since the Labor Bureau's investigation began to be rumored, several persons, whose names were withheld, have applied for licenses. Absolute secrecy as to the methods he will use in his investigation is being maintained by Lowy and no word has been permitted to leak into the dailies concerning his activities along this line. The fact that some have applied for licenses will not protect them, according to Lowy, who will go to it for a clean-up and accounting over past offenses.

Film's Life Shortened

Los Angeles, Dec. 24.

That new film carrying a sound track cannot be leavened by wax before put through a projection machine is another new cause for trouble in exchanges.

Ordinarily when film is new and unwaxed the strain may be lessened by slowing up the number of revolutions. That cannot be done in the case of dialog, for the reason that slowed up, the talk would be impossibly draggy. Deprived of the initial benefit of wax, the life of film is lessened.

Eastman's Increased Sale of Raw Stock

Los Angeles, Dec. 24.

Distribution of Eastman positive stock on the west coast alone for the six months ending Dec. 31 will top 200,000,000 feet.

This is a decided advance over previous figures, and is recorded in spite of what the trade had reason to believe was a somewhat inactive season, due to changing conditions.

The figures have added interest when it is borne in mind that a majority of release prints are made in the east. Part of the increase here is ascribed to silent and sound versions of the same picture and also to necessary experimentation on new sound stages.

CHANEY'S "BUGLE"

60 Reels of Atmosphere—Foreign Legionaire Will Direct

Los Angeles, Dec. 24.

Lon Chaney's next for M-G will be "Bugle Sounds," Foreign Legion yarn.

Written by Zinovi Pechkoff, the author is from the Foreign Legion and here on leave and is to act as technical director. George Hill will direct. Hill recently returned from Morocco where he obtained more than 60 atmospheric reels.

Warners and F. N. on Publicity—Separate

Warner Bros. and First National publicity departments will function separately, according to both heads of these departments.

Charles Einfeld, F. N. advertising head, has retained Herbert Crooker to handle newspaper publicity, Stanley Shuford, advertising copy, and Lou Denig for fan papers.

The Blaine-Thompson Agency has been given the national advertising account.

FBO's 3 to Go

Los Angeles, Dec. 24.

F. B. O. studios have three more pictures to make to complete their 1928-29 program. They are a Tom Mix western, "Voice of the Storm," to be directed by Lynn Shores, and a McFadden Magazine prize story to be directed by George Melford

Production will keep the studio active during January, and will be followed by the new program.

FOX'S POSTPONEMENT

Los Angeles, Dec. 24.

Fox has postponed the backstage Movietone subject it had assigned Howard Hawks to direct.

Hawks will first make an all silent murder mystery story now being written by Beulah Marie Dix.

Warners' Old Vitagraphs Remade with Sound

Los Angeles, Dec. 24.

Warners intend to revive a number of old Vitagraph pictures on the 1929-30 program by modernizing the stories and adding dialog and sound.

First to be produced will be "The Gamblers," co-featuring John Bowers and Lois Wilson.

3 Days for Sound

Los Angeles, Dec. 24.

Columbia made the sound version of "The Younger Generation," its first dialog picture, in exactly three days. Job was supervised by Harry Cohn and done at the Metropolitan studios here.

Cohn has contract with the Christies to make five more sound productions at the studio before his own wired stages are completed.

Bad Wk Good in L. A., Some Surprises; Met—Bow, High, $31,000; State, $26,000

Los Angeles, Dec. 24.
(Drawing Population, 1,450,000)
Weather: Fair

With school children having their initial Yuletide holiday and the flu having subsided considerably, the downtown houses got a break last week that gave them a new lease on life.

Metropolitan with Clara Bow in "Three Week Ends" went into the lead by hitting over $30,000. Loew's State was about $4,000 behind with Joan Crawford and Nils Asther in "The Dream of Love" on screen and a Fanchon and Marco "Idea" on stage.

"The Home Towners" was not a knockout in its initial week at Warner Bros., just about touching $20,000.

"Noah's Ark" did not seem such a strong pre-Yuletide attraction at Grauman's Chinese despite heavy exploitation. Finished its seventh week and comes out New Year's Day, though expected to go at least six months by the local critics. "The Barker" touted strongly as a wonder picture did not hit $10,000 at the Carthay Circle.

"The Little Wildcat" was no bear cat at the United Artists on a one week stay. Lon Chaney's "West of Zanzibar" did better than house has been doing of late at the Egyptian. "Water Hole" though good picture not so much at Boulevard.

"Wind," starring Lillian Gish at Criterion, raised very little dust, though held over for second week to enable "In Old Arizona" to open Xmas day.

Estimates for Last Week

Boulevard (W. C.) "The Water Hole" (Par) (2,164; 25-50). This Zane Gray did not get anywhere here; $5,500.

Carthay Circle (W. C.-Miller) "The Barker" dialog (F. N.) (1,500; 25-$1.50; 2d week). Though big picture just did not get buying breaks as $9,700 indicates.

Criterion (W. C.) "Wind" (M-G-M) wired (1,600; 25-75). This Lillian Gish not much of buy with $5,000 for first week.

Egyptian (U. A.-W. C.) "West of Zanzibar" (M-G-M) (1,800; 25-75). Chaney good draw for $7,200.

Grauman's Chinese (U. A.) "Noah's Ark" (Vita) (W. B.) (1,958; 50-$1.50) (7th week). Though Sid Grauman has done everything under sun to sell this one, only $12,500 for this stanza.

Loew's State (W. C.-Loew) "Dream of Love" (M-G-M) wired (2,242; 25-$1). Joan Crawford-Asther great bet with splendid F. & M. show on stage; $26,000.

Metropolitan (Publix) "Three Week Ends" (Par) (3,595; 25-75) wired. Gus Eysell did some good work in getting this Bow over all around to close to $31,000.

United Artists (U. A.) "Little Wildcat" (W. B.) (2,100; 25-$1) wired. One of those so-sos. Aroused little interest; $7,600.

Warner Bros. (W. B.) "Home Towners" talker (W. B.) (2,756; 25-75). In comparison with other W. B. talkers here, got poor start for first week; $20,000.

Pan's, K. C., Trailer Says Vaude Despite Wiring

Kansas City, Dec. 24.
(Drawing Population, 700,000)

Managers evidently figured that one picture was as good as another week before Christmas. Most pretentious offering was "Home Towners" at the Royal, which failed to boost the returns much.

Other theatres offered pretty light stuff.

Estimates for Last Week

Mainstreet—"Show Folks" sound (Pathe) (3,200; 25-35-50-60). Picture fitted bill; stage show satisfied; $13,000.

Loew's Midland—"Brotherly Love" (M-G) (4,000; 25-35-50). Even those who claim they don't like Dane and Arthur laughed at the hoke; plenty rough; good bill not seen by many; $11,000.

Newman—"Manhattan Cocktail" sound (Par) (1,890; 25-40-60). Picture given some extra publicity and drew largely that and title; $9,500.

Royal—"Home Towners" dialog (WB) (920; 25-35-50). Publix doing everything possible to build house up to its old standing, but job is a slow one; film didn't help much. $2,000.

Pantages—"Do Your Duty" (2,200; 25-35-50). Some old time comedy and okay; house continues trailer stating that when wired "in the flesh vaudeville" will be retained; $9,300.

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
149 W. 40 ST. N.Y.C.

CLARA BOW FAILS TO LEAD IN FRISCO

San Francisco, Dec. 24.
(Draw Pop, 756,000)
Weather: Cold

For first time since she became an ace box-office attraction Clara Bow failed to capture the town's lead, at the Granada last week, grossing the lowest she has yet recorded on Market street. Norma Shearer, at Loew's Warfield, who on her last local appearance at the Granada got around $12,000, topped the "It" girl on the last seven days by better than $1,000, giving the West Coast house a clean margin of profit on the worst week of the year. Additional credit at the Warfield goes to the O'Neill Sisters Kiddie Revue and Rube Wolf, who rates here as an established institution.

Embassy wound up its run of Al Jolson in "The Singing Fool" and held strong to the finish. Eighth week was extended two days, providing a Saturday opening for "The Home Towners."

California and St. Francis, both Publix, were away off. Orpheum and Golden Gate played to high grosses, with Pantages considerably below normal. Neighborhood houses off.

Estimates for Last Week

Warfield (Loew-W.C.).—"Lady of Chance" (M-G-M) (2,672; 50-65-90). Norma Shearer outdrew Clara Bow at Granada, block away. Juvenile stage show, with Wolf and band, clicked solidly. $26,800, great for week before Xmas.

Granada (Publix)—"3 Week Ends" (Par), Publix stage show (2,698; 35-50-65-$1)—Considerable extra advertising and reduced admission scale failed to pile up record business. Off about $8,000 over last Bow picture. At $25,400 best week house has had in some months, however.

Embassy (Wagnon) — "Singing Fool" (War. Bros.) and Vita (1,367; 50-65-90). Eighth week of Jolson talker extended two days. Final period drew near $12,000, exceptional. Plenty of profit on this one.

California (Publix)—"Awakening" (UA) sound (2,200; 35-50-65-90) Final week of the Vilma Banky feature didn't mean much at gate, as little more than $9,000 will attest. "Interference," Par's all-talker, current.

St. Francis (Publix)—"White Shadows" (M-G) sound (1,375; 35-50-65-90). Closed weakly to little better than $7,000.

Seattle Slides With Flu and Christmas

Seattle, Dec. 24.
(Drawing Population, 500,000)
Weather: Cool and Clear

Despite pre-holiday week, grosses seemed to hold fairly. Flu has let Columbia in real comeback with lines on opening days and evenings for "Wings" although picture had run week at Fifth avenue 45 days ago, and prior to that for 10 days at the Met where it was road-showed.

Estimates for Last Week

Seattle (Pub.L) (3,106; 25-60)—"Romance of Underworld" (Par). Stage show not so wowy; just fair; $11,000 'way off but satisfactory.

Fifth Avenue (WC) (2,500; 25-60)—"West of Zanzibar" (M-G). Too much horror. Georgie Stoll going to Portland, E. Max Bradfield coming in as m. c.; $12,000.

Coliseum (WC) (1,800; 25)—"Just Married" (Par). Dandy laugh maker; $2,000.

Columbia (U) (1,000; 25-35)—"Wings" (sound) (Par). Brought out first lines in many moons; $7,500; very big.

Blue Mouse (Hamrick) (950; 50-75)—"Battle of Sexes" (sound) (UA). In second week; $7,500.

Music Box (Hamrick) (1,000; 50-75)—"On Trial," dialog (WB). $5,900, record low.

Winter Garden (U Chain) (650; 25)—"Port of Missing Girls" (State rights). Did $2,800.

Pantages (1,500; 25-60)—"Nothing to Wear" (Col). Good vaude but biz hurt by street construction; $4,800. Bad.

Orpheum (2,700; 25-$1.00)—"The Crash" (Pathe). Milton Sills liked; $8,100.

President (Duffy) (1,800; 25-$1.25)—"The Patsy" (Duffy Players). Here before; well presented and got $3,300.

F. N. EXCHANGE CUTS

Chicago, Dec. 24.

Acting upon orders from the home office, First National's local exchange has let out nine employes.

According to George Sears, division manager, economy move is part of the budget wave now on in the Warner-F.N. combine.

A Round of Golf—
An Early Morning Catch
In Tampa Bay

Motoring, horseback riding, even a hike. A delightful dinner, an hour of concert. Dancing amid surroundings that make the closing hour all too soon.

All await the visitor to the VINOY PARK HOTEL, St. Petersburg, Fla.

A Meyer Davis Orchestra is the feature musical attraction.

"Oh Kay" Vaude Sent Up Loew's Montreal to $14,000

Montreal, Dec. 24.
(Drawing Population, 600,000)
Weather: Mild

Influenza has let up some, but what there is of it and the Christmas shopping pinched grosses. Theatre men just beginning to feel badly effect of children's act since holidays have commenced. No sign yet of further appeal against this law.

Princess, only open legit house here, took a crack at "Carry On, Sergeant," and just about got by after very eulogious press notices. War pictures overdone here of late months and ballyhooed incident of sergeant's temptation much mauled by censors. At $1 top, gross hardly over $10,000.

Gayety, after a week's rest, reopened Sunday with much advertised burlesque show and improvements. Looks like big week ahead of this house.

Estimates for Last Week

Princess (2,300; 25-$1)—"Carry On, Sergeant" (Canadian International Films). Considerably cut up by censors in high spots. Good notices brought in a fair business; fell off later in week. $10,000. Fair.

Palace (FP) (2,700; 45-75), wired—"The Whip" (F. N.). Couldn't have run all week if hadn't been talker. Got by fairly at $15,000.

Capitol (FP) (2,700; 40-60)—"Show People" (M-G-M). Bright picture that held up fairly all week after good start. Shopping week and flu hit receipts. $1,000 under previous week. Good enough at $14,000.

Loew's (FP) (3,200; 35-75)—"Oh Kay" (F. N.). Vaudfilm. Nice picture that fitted in well with one of best vaude bills of season. Gross up $1,500 to $14,000.

Imperial (Keith) (1,900; 35-50)—"Michigan Kid" (F. B. O.). Vaudfilm. Another much above average vaude bill and good picture. $8,000.

Strand (UA) (800; 30-40)—Changes. $3,000.

Empress (CA) (1,500; 25-35)—Changes. $2,000.

Neighborhoods, fair.

JANNINGS, $28,100, ST. L.

"Wedding March," $21,900—State's College Picture, $12,000

St. Louis, Dec. 24.
(Drawing Population, 1,025,000
Weather: Fair and Cold

With exceptionally interesting pictures on display, last week wasn't so bad around town for business.

Estimates for Last Week

Missouri (3,800; 35-50-65-753—"The Wedding March" (sound) (Par). Did fairly with Eddie Peabody's "Watch Him Go," on stage. $21,900.

Ambassador (3,000; 35-50-65-75)—"Sins of the Fathers" (Par). Jannings and Ed Yowery got $28,100; not bad.

Midtown (1,400; 50-75-$1) — "The Singing Fool" dialog (WB). Still successful in fifth week.

Loew's State (3,300; 25-35-65)—"Win That Girl" (Fox). Just another collegiate story; $12,600.

St. Louis (4,280; 35-65)—"Singapore Mutiny" (FBO). Vaude bill good.

"Pat and Mike" Talking

First National has secured talking picture rights to "Pat and Mike," Cosmopolitan magazine story by Richard Connell.

Oriental's Terrible Week, $31,000; French Made 'Casanova' Weak in Loop

Chicago, Dec. 24.
Weather: Unfavorable

Janitors were ridding seats of accumulated dust last week. Picture house grosses were as typically pre-Christmas as the 90-pound Santa Claus ringing a bell at State and Randolph.

B. & K. were undoubtedly convinced that Paul Ash in Brooklyn can be of no assistance to the Oriental in Chicago. With "Adoration" and a regular stageband unit the house sank to $31,000, the lowest it has ever been. When Ash was here there was little worry about the seasonal slumps; the redhead held his grosses high no matter what was happening elsewhere. B. & K. have yet to find another m. c. even slightly as good as Ash. The $31,000 is recorded with crepe dangling around it.

Chicago was $4,000 below at $38,000 for Lon Chaney's "West of Zanzibar." This is the Hays version of "Kongo," although the fact doesn't seem generally known. "Singing Fool," which reigned king of the Loop for plenty of weeks, continued its recent slackening to $28,000 for 11th week. Still a money-maker, and moves to the Roosevelt today (Tuesday) for continuation of the downtown run. Roosevelt took another $3,000 drop with fifth and last full week of "White Shadows," hitting $12,000. Just about ready to be jerked, with the total gross regarded as satisfactory.

United Artists took a chance with the M-G-M import, "Loves of Casanova" (French made), and was considerably below average at $17,500. Exploitation was rather sexy but couldn't stir the libidos. Critics thumbed down. "Little Wildcat" took a tumble at the Orpheum after holding up great for two weeks; went out to $5,600.

State-Lake down to $16,000. Monroe also descending with $3,900 for "Riley the Cop."

Estimates for Last Week

Chicago (Publix)—"West of Zanzibar" (M-G-M) and "House Boat," Publix stage unit (4,400; 50-75). Lon Chaney, usually reliable here, let house down to $38,000 in general Loop slump.

McVicker's (Publix)—"The Singing Fool" (W. B.), sound (2,200; 50-75). Dropped $6,000 in 11th week, but moved to smaller Roosevelt Tuesday. $28,000.

Monroe (Fox)—"Riley the Cop" (Fox), sound (975; 50-75). Worst week house has had this season with $3,900; about what it used to do before sound.

Oriental (Publix) — "Adoration" (F. N.), and "Crinoline Days," Publix unit (3,200; 50-75). Terrible at $31,000, new low mark; no personality m. c. to hold biz up since Ash left.

Orpheum (Warner)—"Little Wildcat" (W. B.), sound (760; 50). Steep drop in third and last week to $5,600; opened great at $11,000 and held to $9,000 in second week.

Roosevelt (Publix)—"White Shadows" (Cosmo-M-G), sound (1,700; 50-75). $3,000 drop in 5th week to $12,000; leaves today, to be replaced by "Singing Fool" from McVicker's.

State-Lake (Keith)—"Gang War" (FBO), and sound (2,200; 50-75). Picture given good notices, but included in generally bum biz.; $16,000.

United Artists (U. A.)—"Loves of Casanova" (M-G-M import), sound (1,702; 50-75). Alien one-week booking drew weak $17,500.

LYRIC, MINN., HAS BEST WEEK IN OFF WEEK

$3,500 With "Companionate Marriage"—Bow Holds Up at $24,000—Strand $2,000

Minneapolis, Dec. 24.
(Drawing Population, 500,000)
Weather: Cold

What chance had the theatres week before Christmas as thermometers flirted with the zero mark? Flu raged and one newspaper ran an ad next to its amusement columns warning the public to avoid large assemblies and crowds.

Under the circumstances biz was not half as bad as it might have been.

Clara Bow held up the Minnesota and "Companionate Marriage" the Lyric. Minnesota also had a corking all around show in support. Excellent exploitation helped "Companionate Marriage" give the Lyric its best week of the season.

Disappointments of the week were "Home Towners" at the State and "Me, Gangster," at the Strand. Both did miserably.

Estimates for Last Week

Minnesota (F. & R.-Publix) (4,200; 75) "Three Week Ends" (Par) and "Parisian Nights" (Publix unit). Bow seems to be what they want; stage show pleased; around $24,000, some $6,000 less than Clara would do under normal circumstances, but remarkable considering adverse factors.

State (F. & R.-Publix) (2,500; 60) "Home Towners" dialog (WB). Comment enthusiastic but coin didn't materialize; even under adverse circumstances, takings disappointing; around $10,200.

Hennepin-Orpheum (Keith's) (2,890; 40-60) "Show Folks" (Pathe) and vaude. Moderately pleasing picture and vaudeville but week one of season's worst; under $10,000.

Strand (F. & R.-Publix) (1,500; 50) "Me, Gangster" (Fox). Picture rated first class but couldn't draw with external handicaps; about $2,000, very bad.

Lyric (F. & R.-Publix) (1,300; 35) "Companionate Marriage" (FN). Put over by clever handling to sensational returns; special bid for feminine patronage and it worked; picture liked and around $3,500, best of season.

Pantages (Pantages) (1,600; 25-50) "Melody of Love" sound (U) and vaude. First week of Movietone and sound. Pleasing show lacked pulling power; splendidly exploited; about $5,000, good under conditions.

Providence Not So Bad; "Sexes," $20,000

Providence, Dec. 24.
(Drawing Population, 315,000)

There ain't no Santa Claus for the movie men until after Christmas. Just a tough week.

"King of Kings," thought to wow 'em at the Majestic, did only fairly well. Best business was done by "Battle of Sexes," at Loew's State.

Estimates for Last Week

Loew's State (Loew) (3,800; 15-50)—"Battle of Sexes" (U. A.). Fairly good considering shopping and all; about $20,000.

Majestic (Fay) (2,200; 15-50)—"King of Kings" (Pathe). Didn't click as well as expected, but around $10,000.

Victory (R-K-O) (1,500; 15-50)—"Gang War" (FBO). Caught on for $7,200; okay.

Strand (Ind) (2,200; 15-50)—"Someone to Love" (Par). Hit around $9,000; nice.

TACOMA AGAINST IT

Light Trade in Small Town for Theatre's Off Week

Tacoma, Dec. 24.
(Drawing Population, 125,000)
Weather: Cool and Clear

Lower price admission at the Colonial, with three changes weekly, seems okay. Charlie Murray helped the draw at the Broadway in personal appearance.

Estimates for Last Week

Broadway (WC) (1,500; 25-50) "Camera Man" (M-G). But the draw was Charlie Murray in Fanchon-Marco idea. $5,400.

Pantages (1,500; 25-50) "Power of Press" (Col). $4,300; 'way off.

Blue Mouse (Hamrick) (650; 50-75 "Midnight Taxi" dialog (WB). Second week not so good. $1,400 for 3 days. House closed until Xmas for reseating.

Rialto (WC) (1,250; 25-35-50) "West of Zanzibar" (M-G). Lon Chaney draws here, but this story too gruesome. $2,900.

Colonial (WC) (850; 20) "Gun Runner" (T-S), "Freedom of Press" (U), and "South of Panama" (GF). Split week held up b. o., considering time of year. $1,600.

Brutal in N. O.

New Orleans, Dec. 24.
(Drawing Population, 475,000)

Worst week-before-Christmas in years. Practically every house in town was in the red.

Even Loew's State went on the wrong side when its intake skidded to an even $11,000. Things were so bad at the Strand the orchestra was yanked, after having been given the usual two weeks in anticipation.

'Twas brutal, mates.

Estimates for Last Week

Loew's State (3,218; 50)—"Show Girl" (F. N.). Lowest gross of year; $11,000.

Saenger (3,568; 65)—"Dream of Love" (Par). Not so pleasant at $14,200.

Orpheum (2,400; 50)—"Annapolis." Meant very little; $7,800.

Strand (2,200; 50)—"Port of Missing Girls" Few hung anchor to glimpse it; $2,800.

Tudor (800; 50)—"The Whip" (FN). Racing talker did not run into money; $2,200.

ONLY 13 LEFT

Los Angeles, Dec. 24.

Fox publicity offices continued to reduce in numbers this week with the disposal of Harry Collins and Ruth Howard.

Personnel is now down to 13 members as against 21 six weeks ago when Earl Wingart took charge.

All Houses Take It in Slump Wk.; Par., $68,400 with 'Haunted House'

Just about what the doctor predicted and the boys slept through it. Everything felt the pressure but the rebound ought to reach high altitudes this week. Plenty of new pictures on the street and everything is set to romp starting Christmas night.

None of the big grinds showed anything, three of the four retaining holdover pictures for the slack week. Exception was the Paramount where "The Haunted House" got $68,400 which causes no rejoicing. Two new twice daily entries in "My Man" and "The River." The Fanny Brice talker nailed $5,600 after opening Friday night and the Fox synchronized feature did $3,800 in its brief time through opening Saturday afternoon. Other new run entry is "Abie's Irish Rose," now at the Rialto with sound. It follows "Behind the German Lines," which fell away badly after an auspicious first week.

Legit house talkers held up fairly well in lieu of the seasonal wallop. "Jimmy Valentine" stayed above $15,000, "Interference" over $11,000 and "The Barker" was also beyond the same figure. "Revenge" did $24,200 at the Rivoli and "Circus Kid" at the Colony was $9,600. "Singing Fool" hit its low to date on a strong $31,200 and "The Yellow Pass" was $6,250 at the Cameo.

Neither the Roxy nor Strand, both with holdover films, did any more than expected.

Estimates for Last Week

Astor—"Jimmy Valentine" (dialog) (M-G) (1,120; $1-$2) (7th week). Took sharp slide, but showed strength at $15,400, and bound to come back as the holiday parade starts.

Cameo—"Yellow Pass" (Sovkino) (549; 50-75). Holdover picture lost ground, but fair with $6,250.

Capitol — "White Shadows" (sound) (M-G) (4,620; 35-50-75-$1.50). Second week some $11,000 short of first stanza; $62,800 probably a bit better than expected.

Central—"The Barker" (dialog) (FN) (922; $1-$2) (4th week). Dipped with others, $11,300, and will ride back on tide.

Colony—"Circus Kid" (dialog) (FBO) (1,980; 50-75-$1). Light at $9,600, but not bad with the panic on.

Criterion—"Interference" (dialog) (Par) (861; $1-$2) (6th week). Eased along and not worrying; $11,700.

Embassy—"The Viking" (M-G) (596; $1-$2) (5th week). A weakling since it started; $5,300.

Gaiety—"The River" (sound) (Fox) (808; $1-$2) (1st week). Came in Saturday matinee to catch fair notices; "Four Devils" (Fox) passed out quietly.

Paramount — "Haunted House" (sound) (FN) (3,666; 40-65-75-85-$1). Felt the general lack of trade; $68,400.

Rialto — "Behind the German Lines" (sound) (Ufa-Par) (1,960; 35-50-75-85-$1). Went to pieces; $17,400 in third week; "Abie" now present and reported much better in new form and sound; "The Rescue" (UA) will follow.

Rivoli—"Revenge" (sound) (UA) (2,200; 35-50-75-85-$1) (3d week). At $24,200, off $6,000; "Sins of the Father" (Par) likely successor.

Roxy—"End of St. Petersburg" (Sovkino-Hammerstein) (6,205; 50-75-$1-$1.50). Held over while getting ready big Xmas show; pretty bad at $78,750.

Strand—"Lilac Time" (sound) (FN) (2,900; 35-50-65-75). Another that was held for slump period; just $28,600.

Warners — "My Man" (dialog) (WB) (1,360; $1-$2) (1st week). Came in Friday night and took $5,600 by end of week; "On Trial" faded away lightly.

Winter Garden—"Singing Fool" (dialog) (WB) (1,493; $1-$2-$3) (15th week). Lowest gross to date and, at that, $31,200.

Langdon Ends Contract as Roach Studio Shuts Down

Los Angeles, Dec. 24.

Harry Langdon has canceled his contract with Hal Roach after refusing to accept the three months' layoff in prospect at the studio. Roach expects to finish his current program and stop production Dec. 29.

Studio is to be dark until about April 1.

MITCH LEWIS' RETURN

Mitchell Lewis, former he-man star, returns to the screen after a long absence in M-G-M's "Bridge of San Luis Rey."

Estelle Taylor Op. Chaney

Estelle Taylor will appear opposite Lon Chaney in "East Is West," for M-G-M.

Pre-Xmas Drop, $25,000 In Toronto Grosses

Toronto, Dec. 24.
(Drawing Population, 700,000)
Weather: Cold

Pre-Christmas cost Toronto's five main stem flicker houses $25,000. Average of each of the five dropped about five grand with Loew's and Uptown let down easy.

Fear of a flu epidemic waned as the weather got colder. A petition to close picture houses was never seriously considered by the health board.

Talking streamers came into use for the first time at Tivoli and Uptown. Tivoli took one on the jaw with "Uncle Tom's Cabin" because this one had been used up in road shows. It was yanked after one week to make way for "Show Girl." First picture to be pulled on its first week since the house went sound in August.

During the week Gaumont British opened a distributing office in Winnipeg under management of J. A. Wilson who formerly represented Fox in the prairie city. They intend to release 24 features in Canada in 1929.

Canadian picture, "Carry on Sergeant," still getting space in the dailies and sitting on the shelf. Management claim they cannot get booking dates.

Estimates for Last Week

Hip (FP) (2,600; 30-60) "River Pirate" (Fox). Held reasonably well in bad week; $8,000.

Loew's (2,300; 30-60) "Baby Cyclone" (MG). No better as picture than as stage show for this town; $7,000. Bad.

Uptown (FP) (3,000; 35-65) "Air Circus" (Fox). Opened strong to Saturday night crowd and was then embalmed; $8,000.

Portland Houses Drew Fairly in Dull Time

Portland, Ore., Dec. 24.

"The Awakening" ended its 3d week at United Artists. "The Home Towners" in 2d week at Music Box with drawing power undiminished.

Estimates for Last Week

Broadway (W. C.) (2,000; 35-60) "Woman of Affairs." Fair; $12,000.

Portland (Publix) (3,500; 35-60) "Adoration" and "Frivols" idea. Good business for time; $14,500.

Music Box (Hamrick) (2,000; 35-50) "Home Towners," 2d week. $7,500.

Blue Mouse (Hamrick) (1,200; 35-50). Return of "Lion and Mouse." Popular; $3,800.

Oriental (Tebbett's) (2,700; 25-35) "The Wise Wife." Fair.

Pantages (2,000; 35-50) Vaude and "Lonesome," talking film. Unusually good week because of change of talkers.

Dufwin (Henry Duffy) (1,400; 25-$1.25) "This Thing Called Love." First time here. Drew well. No guest star this week, just regular cast; $4,600.

39 Sounds in 6 Months

Los Angeles, Dec. 24.

Paramount's new production schedule calls for the release of 39 sound pictures during the first six months of 1929.

Of these 22 are now to be programed all talkers.

NO SPLIT PAYROLL

Los Angeles, Dec. 24.

Permanent salaried employees at the FBO studio who divided their time between studio duties and that of the Gloria Swanson unit which is renting space at this plant, filming "Queen Kelly," have been ordered to take their choice of working for one or the other as the new owners, R-K-O will not allow the studio payroll to be split.

OSMUN'S DIALOG

Los Angeles, Dec. 24.

Leighton Osmun, playwright, 12 years ago was one of the highest paid screen writers. He has returned to Hollywood to resume picture work as a dialog writer.

College Boy's Contract

Los Angeles, Dec. 24.

Joel McCrea, former college student, now in "Five o'Clock Girl," signed to long term contract by M-G.

McCrea's only experience has been in college plays.

Par. Film Drops Dialog

Los Angeles, Dec. 24.

Paramount has decided to eliminate dialog in "Four Feathers," which Cooper and Schoedsack are directing.

MEIGHAN-JOLSON HOLD IN BALTO'S OFF WEEK

'Mating Call,' $3,000; 'Fool,' $8,000; Century Good, $22,000; Stanley Only $12,000

Baltimore, Dec. 24.
(Drawing Population, 850,000)
Weather: Fair

New theatre ditched tradition last week and went second run for the first time in its history. "Singing Fool," finishing nine weeks at the uptown Metropolitan, and the New, taking it as a second run, gave it its first downtown showing to good results. Not a policy at the New, just a stunt.

Business generally was only fair or worse last week. Coming through with a good but not outstanding gross was the Century, with "Dream of Love" and Singer's Midgets on the stage. Valencia surprised by picking up slightly on a generally off week with "Mating Call." New Garden also was satisfactory with Jack Major's unit taking the credit. Rivoli was 'way off with "Land of the Silver Fox," Rin-Tin-Tin not measuring up for downtown draw. Stanley hit a new low with "Manhattan Cocktail."

Estimates for Last Week

Century (Loew)—"Dream of Love" (M-G) (3,200; 25-60). Singer's Midgets, plus picture, take credit for a pre-holiday week that topped corresponding one of year previous by about $4,000; perhaps the only house getting standees last week, about $22,000.

Stanley (Loew, Stanley-Crandall)—"Manhattan Cocktail" (Par) (wired). Slumped badly, touching a new low; not over $12,000, which is way down.

Rivoli (Wilson Amusement Co.)—"Land of the Silver Fox" (WB) (2,100; 25-60). First downtown booking of Rin-Tin-Tin not successful.

New (Whitehursts) — "Singing Fool" (WB) (1,800; 25-50). First time house ever followed another regular first run proved successful in this instance; about $8,000; above average.

Valencia (Loew-UA) — "Mating Call" (UA) wired (1,500; 25-50). Picked up slightly on Meighan's new popularity gained through "The Racket"; about $3,000, somewhat above recent average.

New Garden (Schanbergers)—"Honeymoon Flats" and R-K-O vaude (3,200; 25-50). Ability of unit shows to draw in this house demonstrated last week; week satisfactory at say $11,000.

Washington Finds Its Xmas with Grosses to Pro

Washington, Dec. 24.
(White Pop., 450,000)
Weather: Cold with Rain

'Twas the week before Christmas. That's it.

Estimates for Last Week

Columbia (Loew) — "Brotherly Love" (M-G) sound (1,232; 35-50). Didn't do as much on its one week as most do on the second; $8,200.

Earle (Stanley-Crandall)—"Manhattan Cocktail" (Par) sound (2,244; 35-50). Could have been worse, just slipping over $10,000.

Fox (Fox)—"Midnight Taxi" (W. B.) sound (35-50-75). Stage show omitted for week and "Forget Me Not," Fox all-talker, and Will Mahoney in talking short substituted. $15,800.

Met (Stanley-Crandall)—"Adoration" (F. N.) sound (1,585; 35-50). Did better than other S. C. house with latter's larger capacity; Billie Dove box office asset here; $11,000.

Palace (Loew)—"Avalanche" (Par) sound, and stage show (2,372; 35-50). Down but at scale house not complaining; $15,700.

JANNINGS' SONG

Los Angeles, Dec. 24.

Emil Jannings, German screen actor, will be heard on the screen for the first time—and possibly the last, if Paramount holds to its plan to keep him in silent pictures—in "Sins of the Fathers."

There will be no dialog, but Jannings will sing a song.

The silent version of the picture has already been released.

NAT ROTHSTEIN AT U CITY

As soon as he finishes testifying in Anne Nichols' "Abie" suit, Nat Rothstein will leave for Hollywood.

Instead of retiring on a ranch, Rothstein is now slated for a talker job in Universal City. Nat was recently relieved by M. A. Silver as advertising chief in the home office.

Mendes Directs "Rooms"

Los Angeles, Dec. 24.

Lothar Mendes will direct sound and silent versions of Sir Phillip Gibbs' "Darkened Rooms" for Paramount.

Evelyn Brent and William Powell featured.

Report W. E. Dodging Mixing Up In Fox-DeForest Suit; Alibis

Honeymoon at Last

Warner shears in First National have cut in a honeymoon. Walter Eberhardt had been so busy with the house organ which the new regime doesn't want he overlooked the trip that usually follows the ceremony.

In between locations Walter is now going to make the intermission long enough to give his bride of three years at least a peep at Niagara.

New Pro Tripod Has All Kinds of Angles

Los Angeles, Dec. 24.

A local inventor has devised a professional camera tripod containing several innovations.

By turning a crank the cameraman may raise or lower his camera. At the desired elevation the camera head automatically locks. It is released when the crank again is turned. An indicator, registering to a 16th of an inch, shows the exact elevation so that the camera may be reset again. Also, by turning a cam, the tripod legs are locked.

Camera is leveled by simply turning another cam, a spirit level making the indication. At the bottom of each tripod leg a six-inch device is reversible, a steel point at one end for ordinary work and a rubber pad at the other for polished floors. In panning, or tilting, either procedure may be locked against the other. The tilting range enables the lens to swing through nearly a complete circle.

Tripod is designed to carry any weight that may be imposed upon it by added sound accessories.

U's Studio Mystery

Los Angeles, Dec. 24.

Universal will do a mystery story, "The Great Cinema Murder," by Will Chappell, as an all-talker.

Action involves the murder of an actor on a talking picture set and will reveal some of the mechanics of sound film production.

MADGE BELLAMY OUT

Los Angeles, Dec. 24.

Made Bellamy, the only star on the Fox lot for two years, is out. Her contract expired after "Mother Knows Best," and the option was not exercised.

However, Miss Bellamy continued on the lot and made a couple more pictures. Something popped on the lot last week, and her name is now off the payroll.

'MARY'S' STARTING TROUBLES

Los Angeles, Dec. 24.

After rehearsing more than three weeks for a part in "Trial of Mary Dugan," Natalie Moorehead, stage actress, has been taken from the cast and Lilyan Tashman substituted.

When this was done it was decided to shoot the silent version, and Norma Shearer changed from a blonde wig to her own hair. Change for Miss Shearer was made after three days' shooting on the silent version with the initial film destroyed.

EDDINGTON NEGOTIATING

Los Angeles, Dec. 24.

Harry E. Eddington, personal manager for John Gilbert, Greta Garbo and a number of other stars and directors, is in New York negotiating contracts for some of his people.

He will return here next week.

U. A. SOUNDING FOUR

Los Angeles, Dec. 24.

United Artists is now working its two sound stages to capacity on a 24-hour schedule. Four U productions are in work.

These include "The Nightstick," "Coquette," "Bull Dog Drummond" and "She Goes to War."

Sloman's First Short

Los Angeles, Dec. 24.

A. M. (Doc) Sloman, who succeeded Murray Roth in charge of W. B. shorts out here, will direct "In the Tropics" as his first picture.

Western Electric's restrictions on its licensees to keep the talker game within the family are starting a hide and seek contest between many of the producers and their electric bosses. When detection comes Electric Papa doesn't have a chance to chastise because his offending lad has the blind pig alibi and his record is always one of complete submission.

Behind the curtain of all this Fox seems to be getting the toughest of the breaks from old man talker. If Fox followed W. E it couldn't even interchange with the sister, RCA. Other producers are doing it and guaranteeing it, even Warners have officially announced it, but Fox has to be especially careful because of DeForest's action against the Fox-Case patent and because any open indiscretion might make W. E. a party to the action. At present Fox is holding the bag since W. E. is on the record only as a borrower of some of the Case patents.

But Fox's peculiar position has taken an amazing turn the past week. This company is booking its sound films into theatres which have the equipment of the plaintiff, DeForest. Fox's sales department told Variety its sound features are being booked into the Alhambra, Canton, O. Milton Schwartz, however, says he knows nothing about the type of equipment in the Alhambra. Jesse Goldberg has told exhibitors that it is DeForest's and that DeForest's is also in the Tivoli which has Fox's "Red Dance" booked for a run starting Christmas Eve.

Schwartz and the Alhambra

The Alhambra, according to the DeForest office, which sent an investigator to Canton, holds a guarantee from Fox's sales department for Fox product with Movietone accompaniment. After playing "The Toiler" (RCA) Dec. 1, Fox sound film failed to be delivered. But last week, Schwartz admits, an order went through the Fox offices covering Canton, that all synchronized product contracted for should be delivered to the Alhambra. Again Schwartz declares that he does not know that the house has DeForest equipment. He does say that should objections be raised about the equipment, "whatever it is," the present agreement will be revoked.

An official W. E. spokesman reiterates that it can't forever keep sending out its detectives to appease itself. Despite letters such as from FBO, last August guaranteeing its RCA sound interchangeable with Western, W. E. still tells the story that every interchange is a matter of specific performance which it must okay and that no blanket agreement on interchangeability with RCA has ever been made.

On the Fox matter this W. E. attache claims this producing firm is getting an even break with the others. When such matter as W. E. holding Fox tight to the line through fear of party-defendanting, they say they don't know; that it's up to the legal department. Otterson says "Fox will tell you why if they want you to know."

RAY STUDIO TALKERS

Los Angeles, Dec. 24.

At the old Charles Ray studio, now under lease to Telefilm Pictures, Nat Cordish has completed the third of his series of dialog one-reelers.

A. J. Xydias also has completed the third in his series at the same studio.

JOLSON ON "MAMMY" JAN. 15

Los Angeles, Dec. 24.

Mr. and Mrs. Al Jolson (Ruby Keeler) returned to Hollywood from Hawaii before Jan. 15.

On that date Jolson is scheduled to begin work in "Mammy," for Warners.

"HOTTENTOT'S" DIALOG

Harvey Thew will write the dialog for "The Hottentot," W. B., in which Edward Everett Horton will be starred. Douglas MacLean made it as a silent comedy some years ago.

Production is scheduled for Jan. 8.

If it isn't FOX, it isn't MOVIETONE NEWS!

FOX Movietone News, pioneer talking newsreel, has earned public preference by its honest and complete reproduction of life itself the world over.

It takes much more than sound to satisfy the public's demand for talking newsreels. You can't fill this demand by giving them phony synchronizations or studio shots any more than you can satisfy preference for a Rolls Royce by delivering a second-hand flivver.

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Talking Shorts

CLARK and McCULLOUGH
"THE DIPLOMATS"
FOX MOVIETONE
25 Mins.
Gaiety, New York

Credited to Bobby Clark and Arthur Ceasar, this will add to Clark and McCullough's standing for comedy. It tells a connected story with everyone except the featured pair deadly serious, a successful device for comedy purposes. Some of the gags have whiskers, but in general Clark's tomfoolery brings out the laughs easily and often.

A couple of stowaways aboard a ship bound for Belgravia, Clark and McCullough, through a trick in the plot, pass for diplomats in the service of the King of Belgravia. Most of the comedy centers in Clark's efforts to get a document from the ample bosom of Cissie Fitzgerald, playing a countess.

Marguerite Churchill is the beautiful and distressed princess. John St. Polis is the uncertain king, while several smaller parts are included. The direction of Norman Taurog is competent, changing tempo where necessary without loss of illusion. Ben Kline is credited as cameraman and F. B. McKenzie gets the new label, "sound man."

Must have cost quite a few coppers to produce this number. There is a ballroom scene parring anything in a regular feature. With the many and sure-fire laughs, any exhib can and should feature this strongly in advertising. *Land.*

ORTH and CODEE
"ZWEI UND FURTZICH"
VITAPHONE NO. 2709
10 Mins.; Talk and Songs
Warners, New York

Note appended to the title states that this is the first short made with a view to foreign distribution. It flashed by so fast there wasn't time to find out if that were on the level or kidding. Resultant material makes it look strictly up-and-up. Orth and Codee, who have spent some time abroad, here deliver in French and German for the full running time. Miss Codee handles both tongues, Orth sticking to German. It may be the same act they stage-did in Paris.

Action is a sidewalk crossfire, mostly in German, eventually leading into a song by Miss Codee over which she stumbles and makes excuses to divest herself of gloves, hat and coat. Finish has couple going their separate ways.

Those who understood it approved. It ought to be a cinch on the Continent at this time. Over here it seems aimed at the Teutonic centers and those wired houses playing to a strong percentage of Germen-Americans will probably find it a good novelty bet. Where they don't understand it's lost, as there isn't enough action to explain the conversation.

Orth and Codee are a standard vaude team over here. *Sid.*

WAYMAN'S DEBUTANTES (11)
VITAPHONE NO. 2261
7 Mins.; Band and Songs
Warner's, New York

Girl band led by Harry Wayman in the conventional manner, playing as conventionally and meaning no more but less than some other shorts of the type.

These band recordings don't mean a thing in any fair-sized city and less before a $2 audience. Warners has continuously opened their shorts in this theatre with bands. A waste of time and monotonous.

That's one thing the screen hasn't in common with vaudeville; it doesn't have to open dumb even though it insists, at least in this instance, of following that rule.

Outfit plays and sings. Two of the girls even do a half-hearted comedy dance. At no time do the 10 girls really impress. Wayman simply bows a violin out front, taking his pianiste by the hand at the finish to disclose that she's some 12 inches taller than himself. Women play fairly but are not strong on appearance.

Almost without applause at this performance. *Sid.*

George O'Brien's next for Fox will be "Son of Anak," football and college story from Satevepost yarn by B. A. Williams. Film will have dialog sequences.

Virginia Valli, Gaston Glass, Otto Mathiesen, Andre De Segurilo and Fanny Midgley, added to untitled European drama being directed by Roy Niel for Col.

FRANCES WHITE (2)
M-G-M MOVIETONE
5 Mins.; Songs
Astor, New York

Having watched this short take a brodie at Loew's, Syracuse, a few weeks ago, there doesn't appear anything to become aghast at because the score became two to nothing against Miss White after this Astor showing. Flashed No. 2 in a row of five, the "Miss-is-sip-pi" girl didn't mean a thing using her alma mater to close.

Quite possible that Miss White wasn't particularly aided on this program by Fuzzy Knight doing his Mississippi clown version (different melody) immediately ahead of her and she certainly suffered from the same faults in amplification as affected Knight, noticably a tremolo. But Miss White isn't for the sound screen with these songs. Not that she's bad. It's just that she is without personality and means nothing in this subject. As in the Knight record, the piano sounded very faulty.

Opening with a lyric on how the present parents conducted themselves as kids, plus an accentuated and bustled gown, the comedy supposed to be was not. This led into "M-I-S," for which there was a blackboard background fronted by the songstress in rompers. Lacking its former ring, the audience sat patiently. As Miss White does only the two numbers, she finished on the safe side if absolutely in silence.

Miss White leaves the screen smiling. Had she then known she was going to get an Orpheum circuit route at $1,750 she probably would have exited very laughingly, and why not? A pianist, aided by off-screen orchestral climaxes. *Sid.*

FUZZY KNIGHT
M-G-M MOVIETONE
3 Mins.; One Song
Astor, New York

Nut do-de-ododeler from nite clubs sputtering through one number and making them like it. Used to open a series of five shorts here, preceding the full-length feature, "Jimmy Valentine" at $2 top, comic songster amused from the start and was on and off in three minutes. Smart.

Reproduction or recording on Knight is unquestionably faulty as viewed Dec. 19. Both Knight and Frances White, who followed, developed a cross between a frog in their throats and a tremolo. Neither performer, if memory is correct, pleads guilty to these handicaps. As the main feature listened okay when it reached its dialog sequence. Fault in these shorts presumably originated at the studio. It doesn't help In both cases the pianos sound unnatural. Still Knight got over.

Doing his "Mississippi Choo-Choo Train" this eccentric warbler started by a "Ramona" gag on his way to the piano and never stopped thereafter. Slamming the lid and shouting down the inside of the instrument is much as Knight has done in night clubs. His original style of manipulating a melody can hold for two or three songs. After that the method begins to pall, so that if he sticks too long the first impression is forgotten. That's why this single number fits and will stand up as a fast opener anyhere.

Given average amplification, a better recording or an improved print to better the presentation as seen here, this recording figures to increase its Astor value. However, it appears too late to offset that tinny piano. *Sid.*

POLLY MORAN
VITAPHONE No. 2297
8 Mins.; Comedy and Songs
Sheridan, New York

This talking short has the screen comedienne doing a part of the act she did in vaude about six years ago. Monolog frame-up has her "dishing the dirt" about the stars she has played with; her experience in the old slapstick flickers and an impersonation of a movie queen making one of those "my dear public" personal appearances. Well liked here and especially okay for neighborhood wired houses.

Polly has a couple of comedy songs, "Polly with a Fractured Past" and "Any Place That I Make Money Is Home Sweet Home," both good for laughs. Her humor is of the broad variety, easily understandable and her comic pan and carriage aid considerably in creating favorable impression.

FOX MOVIETONE NEWS
VOL. 2, No. 12
Issue of Dec. 22
20 Mins.; 3 Reels (A-B-C)
Projection Room, New York

"A" Reel

Pre-Christmas slump evidently takes in the news mob, too.

No particular lead story amongst the current week's issue from this source. Trio of reels gives the girls a break through holding some cute kid stuff and a fur display. It also shows the news crews experimenting on studio stuff, once for a comedy gag and another a symbolic hymn as Mary and the Child are seen in the manger. Closeups and inside of a R. R. engine in action mark the high spot.

"A" reel holds most of the official matter from Washington, starting by showing Lindbergh receiving another trophy and the President handing Lieut. Dyer a cup for having flown 1,251 hours without scratching his nose. Follow up is the fur demonstration, a male describing the coats as manikins parade.

Foreign contribution is from Czechoslovakia on a church bell, given to commemorate the brave, plus the usual ceremony. Something of a hot tango next, taken in a Greenwich Village joint with an unnamed couple maneuvering. May give the dancehall jellybeans a few new ideas.

Best clip is next to closing and has someone's little daughters describing prize-winning angoras. Having the youngsters talk, of course, is the added attraction and very good, although putting make-up on one of the tots isn't going to set so well with a lot of people.

Completing this reel is the off-screen hymn, sung by a chorus, in conjunction with the Biblical scene which reveals some nice lighting. News bunch did this on their own and rate a bow. Runs 13 minutes.

"B" Reel

Reel B opens up on Santa Claus visiting sick children in the Knickerbocker Hospital, New York. Banjoist from "Hello Yourself" entertains, then gifts are distributed followed by some ensemble singing. Cross-fire between the kids and Santa holds laughs in the unrehearsed dialog.

From the Coast comes an outdoor service in memory of Amundson, the explorer.

Gymnastics of German girls are interesting, clip having been taken at the Fontane School, Berlin.

Perhaps library, but excellent, is a ride in the cab of a railroad locomotive. Resultant and almost continuous roar is explained at being a particularly heavy strain upon a mike, but it breaths the tremendous rush. Juveniles will love it while many a male who votes will see in it fulfillment of a long supressed desire. Also is a tip to the film company preparing a railroad sound feature that it's going to be tough on microphones, no possible dialog near an engine and too much engine will instigate headaches. These shots were taken on the New York Central lines, a flash of the 20th Century leaving Grand Central, and its electric sign on the rear of the observation car probably being the selling point which brought permission

Final subject of choristers from "Show Boat" dancing for gobs aboard ship in the Brooklyn Navy Yard strictly routine. Too familiar, even with sound. Reel runs nine minutes.

"C" Reel

Final spool starts by unfolding a girls' hockey game and is plenty funny as the femmes start to shriek and scream on the sidelines.

Oregon farmers dynamiting ditches holds as the successive claps and dirt geysers cover the sheet.

A swimming meet in the N. Y. A. C. pool maintains the sport standard this news service has established, some of the diving being particularly pretty.

A couple of pollyanna minutes with Dr. Cadman, in which he predicts everything will be better and brighter, may mean something to those who have heard him via radio, this being the Doctor's opening excuse for the personal appearance.

Child violinist, 13, playing to a group several years her junior is just a filler. Christmas gag closes, another studio concoction by the news troupe. A husband trims a tree, taking the fall and all the decorations with him for a finish. Eight minutes. *Sid.*

Richard Talmadge's unit, shooting at San Mateo, has returned to Hollywood to start "Yellow Faces." Cast includes Harry St. Leo, Vera Reynolds, Henry Sedley, So-Jin and Joseph Girard.

IRENE FRANKLIN
VITAPHONE NO. 2705
7 Mins.; Comedy Songs
Warners, New York

Corking comedy record by this seasoned character songstress in which she does two numbers, after opening by singing "Red Head" in a small cut-out over the title. Jerry Jarnagin is at the piano.

Miss Franklin is doing "Be Your Age," a flip chorus girl recitation, and "Help, Help, Help," the wail of a fireman's wife. Both are lyrically bright, with Miss Franklin surprisingly adept at timing and laughs during her stop-go talking delivery. In one instance the timing was exactly right on a strong laugh line in the middle of the first song.

Looking well and perfectly at ease, this is an enjoyable seven minutes with Miss Franklin. They'll find that out no matter where it plays. It's as close to the perfect comedy-song combination as the shorts have reached.

Clean and inoffensive but still funny. *Sid.*

MY MAN

(DIALOG)

Warner Brothers production and release. Starring Fannie Brice. Directed by Archie Mayo from Mark Canfield's story. Frank Kesson, cameraman. Scenario by Robert Lord. Dialog by Joe Jackson and James Storr. At Warners, New York, for twice daily $2 run starting Dec. 21. Running time, 99 mins.

Fannie Brand.....Fannie Brice
Joe Halsey.....Guinn Williams
Edna Brand.....Edna Murphy
Landau.....Andre de Segurola
Waldo.....Richard Tucker
Sammy.....Billy Seay
Thorne.....Arthur Hoyt
Mrs. Schultz.....Ann Brody
Forelady.....Clarissa Selwynne

"My Man" is about the same as watching a recital by Fannie Brice in all the best things she has ever done. It ought to be good and is, but it doesn't lessen the fact that Miss Brice looks like a one-picture star. Film will pay for itself and then some, but it fails to indicate smash qualifications because it doesn't hold outside of the star's songs.

Miss Brice is doing seven numbers and her "Mrs. Cohan at the Beach." All click because she is America's Beatrice Lillie, even if slightly Jewish. Both these two women are subject to the same handicap, enough is enough. That's why each is more at home in a revue where they can come and go with their specialties than when playing a book. They have both tried plot, not too happily.

Miss Brice is not entirely at her best when carrying this story, and 37 minutes of these 99 are silent. But when leading up to a gag line or delivering a number her showmanship hits.

Actual script is a succession of thin links to give Miss Brice recurring excuses for her well known songs. These are familiar to the trade and cosmopolitan audiences. There seems to be some question as to just how well known Miss Brice is in those spots where this picture will be screened. If certain localities are apt to chill on the star's distinct Hebrew clowning, it's also true that other sectors should rejoice in it. With Miss Brice an outstanding comedienne it doesn't seem as if "My Man" will have much trouble in doing national and good business.

Picture is actually running 'way over on time, but that's because they have crowded all of Miss Brice's explosive material into the one screening. All her pet numbers are here and in the following sequence: "Florodora Baby," "I'm an Indian," "Mrs. Cohen at the Beach," "Second-Hand Rose," "I'd Rather Be Blue" (new), "My Man," in comedy and serious veins, "In the Spring," and "If You Want the Rainbow" (new), the latter the plug number and finale of the feature. Star delivers both of the new numbers straight and well. Each is easy to the ear and ought to become popular, which won't hurt anything.

Film holds five dialog sequences opening with 18 minutes of conversation and then skipping 11 to pick up another dialog 18, 6, 3, and 17 in that order. In between are the silent but synchronized score and effect passages, runing anywhere from 11 to five minutes. Miss Brice's burlesque ballet bit is next to closing, reached by a producer giving her a chance in his revue after picking her out of a costume shop. Script takes a faulty license here, after a reasonable explanation for the engagement, by flashing the theatre exterior on opening night and showing "Fanny Brand" starred in her first show. Looked for a minute as if Mayo, the director, were going to establish a record by letting the heroine make good without billing—but the studio couldn't stand the realistic innovation and weakened. Too bad. Entire house is also seen applauding. Which still leaves it up to some studio to duplicate a New York opening as is.

Theme has Miss Brice as Fannie Brand, the clown of a theatrical costume shop, supporting a flaming youth sister (Edna Murphy) and a kid brother. Cross plot is the sister getting mixed up with the big revue man and the love interest is rather crudely dragged in through Fannie making eyes at a physical culture demonstrator and saving him from being pinched for sleeping in the park.

Pathos ingredient is the sister returning home, after being dropped by the producer, and snaring Joe away from Fannie on the eve of the wedding. Fannie has practically forced on the boy. Finish has Miss Brice singing "Rainbow" on the stage as Joe leaves Edna flat in the balcony to go backstage and make amends, these two having skipped the ring. Frustrated wedding gives Miss Brice her chance to do "My Man" with a tear, but using a bridal veil instead of a lamppost.

Dialog lags in spots, but is also studded by gags the star evidently inserted herself. Guinn (Big Boy) Williams does exceedingly well as the awkward physical specimen under obligation to Fannie and permitting himself to be coerced into marriage. He looks like one former football player who can talk and will stick in pictures. Miss Murphy has enough ability and s. a. to get the selfish sister across, while Ann Brody does a good straight for Miss Brice, cast as a tenant with a motherly interest in the star.

Technically, the picture is good and also smart. One sequence has Miss Brice singing "My Man" on the beach during a shop outing, the camera being either far away or shooting from behind Miss Brice so as to mask the synchronization of action and voice. Vitaphone can't go outdoors.

A couple of other long distance shots of Miss Brice vocalizing proves the contention of those who insist that if the lens gets too far away from the talking figure the audience can't tell who is speaking. Camera work is standard and there are times when the sound fades with the picture.

Good picture for Warners and Miss Brice, although it doesn't figure to enhance her future vaude value if she's going to cling to these old favorites. And having used up the dynamite it's going to be tough to parallel this concentration of material in another Brice picture. This one unfolds everything she can do and has done. If it has taken her all of these years to gather the material she has, how long will it take Fannie to get as much and as good stuff again? Yars and Yars. *Sid.*

THE RIVER

(SOUND)

Fox production and release. Charles Farrell and Mary Duncan featured. Directed by Frank Borzage. Based on Tristram Tupper's novel. Adapted by Philip Klein and Dwight Cummins. Cameraman Ernest Palmer. Movietone score by Maurice Baron, directed by Erno Rapee. At Gaiety, New York, opening Dec. 22 on $2 run. Running time, 84 mins.

Allen John Pender.....Charles Farrell
Rosalee.....Mary Duncan
Sam Thompson.....Ivan Linow
Marsdon.....Afredo Sabato
Widow Thompson.....Margaret Mann
The Miller.....Bert Woodruff

Frank Borzage has made quite a lot out of very little. The love affair of a woman of the world and a young, innocent giant of the wilderness with nothing but the vagrancies of mood, the surge and ebb of sex, for "action," is not good or easy material for moving pictures. Under the circumstances that "The River" moves at all is due to the deft handling of its sluggish material by Borzage, although Philip Klein and Dwight Cummins, script men, have probably gotten as much cinematic voltage out of Tristram Tupper's novel as could be squeezed and should be granted recognition for helpfulness.

"The River" is least effective in its attempt to use the flowing waters as a parallel symbolism for the cleansing powers of love. This does not seem important or valid, either as poetry or a background for the flimsiest of stories and a moral never clear, revelant or necessary.

"The River" is from the same well springs that brought forth "Seventh Heaven" and "Street Angel." It has less substance than either and will probably fall short of the commercial success of the others. Having so little action, it is prone to drag and having so much smouldering sexiness, it is occasionally liable to laughter.

They laughed at the Gaiety, although the laughter was not entirely clear in motive. Coming from the women mostly there may have been a factor of overflowing tension expressing itself in tittering. While the situation did border on what New York sophisticates consider imperative giggle material, it can be safely assumed that outside of a few locations the objective attitude will not be conspicuous.

However, there is a legitimate source of ridicule that should promptly be eliminated. That is the theme song sung as a movietone prolog by a 250-pound tenor and an extremely hefty soprano. When he sings to her that he found happiness when he found her, the result is absurd.

Charles Farrell adds another fine performance to his series. His following among the women will be an important asset in carrying this picture while the men will enjoy

(Continued on page 24)

GLAD TIDINGS OF GREAT JOY F

Christmas of
Gift of

First National

VITAPHONE

Pictures

NOW COMBINED for the Greater Glory of your Box-Office!

FIRST NA
Receives the
VITA P

FOR AMERICA'S SHOWMEN

Christmases Gifts

FIRST NATIONAL VITAPHONE

The Golden Gift of

THE GREATEST MIRACLE IN 1928 YEARS

Now add the living voice of VITAPHONE—first, finest, and most famous of all Sound accomplishments—to the supreme Star, Story, and Production values of FIRST NATIONAL PICTURES . . .

Never has such a staggering sum of Box-Office Assets been placed before the exhibitors of motion pictures! First National Players so popular you can fill your theatre on their names alone . . . First National Stories so stupendous you'd grab them, Vitaphone or SILENT . . .

ADD TO THESE THE TREMENDOUS FORCE OF VITAPHONE, AND YOU HAVE A BUY THAT'S IRRESISTIBLE!

* * *

Beginning immediately, every new First National Picture that is put in work will be produced via Vitaphone. Every time you book a First National Picture you can advertise a Vitaphone Picture!

* * *

In the minds of America's millions, "Sound" IS "Vitaphone".

In the hearts of America's millions, First National Pictures and First National Stars have been rooted deep by 11 years of glorious achievement.

By their union First National attains the Pinnacle of Box-Office Power!

Now *every* FIRST NATIONAL PICTURE will be a 100% VITAPHONE PICTURE!

When Stars like these Speak Via Vitaphone, the Whole World will Listen!

Every First National Star now a Vitaphone Star!

Phototone Is Installed In 72 N. Y.-N. J. Houses

Of all the indie devices on the market which claim voluminous bookings, but which have no complete lists to exhibit in substantiation, Phototone is the first to kick through with addresses.

This Indiana cabinet company claims 1,200 installations nationally. In proof of part of this claim it submitted a list of 72 theatres in New York and Jersey where its device is actively functioning.

Five of these Phototone installations are in New York City, in the Fifth Avenue (110th St.); New Hudson, New Third Avenue, Orient (125th St.), Progress and Royal.

The company is one of the frankest of the indies striving for a position. It keeps away from interchangeability in any form. Simply terms itself nonsynchronous.

HURRYING "DRUMMOND"

Los Angeles, Dec. 24.

To speed up the release of the picture to wired houses, the all-talk version of "Bulldog Drummond," Ronald Colman's next for Samuel Goldwyn, will be made first.

Goldwyn expects to have the sound picture on the market before the silent version is completed. F. Richard Jones will direct.

Mascot's 5 Serials

Los Angeles, Dec. 24.

Mascot Pictures, serial producers, will make five chapter plays during 1929. The first will be "The Fatal Warning," in 10 episodes.

Helene Costello and Ralph Graves have the lead. Richard Thorpe will direct.

"Ark" Gets 10 Weeks

Los Angeles, Dec. 24.

After 10 weeks at Grauman's Chinese "Noah's Ark" will close its engagement New Year's day.

Choice of the next attraction in the house lies between a talker version of "Show Boat" and Douglas Fairbanks' "Iron Mask."

FOR INCREASED BOX OFFICE RECEIPTS
BOOK THE STAR WITH THE PICTURE!

HARRY CAREY

EMINENT STAR OF
METRO-GOLDWYN-MAYER'S EPIC OF THE KLONDIKE

"TRAIL OF '98"

AND FEATURED ARTIST OF PATHE'S

"THE BORDER PATROL"

IS AVAILABLE FOR PERSONAL APPEARANCES

IN MOTION PICTURE OR VAUDEVILLE THEATRES, WITH OR WITHOUT THE ABOVE PRODUCTIONS — PRESENTING UNIQUE ENTERTAINMENT, WITH A NUMBER OF NOVEL ADVERTISING AND EXPLOITATION ANGLES

MR. TALKING MOTION PICTURE PRODUCER: My Long experience as star and producer on the legitimate stage before entering motion pictures equips me with the necessary qualifications for successful appearance in sound pictures.

HARRY CAREY
Box E, 154 West 46th Street, New York, N. Y.

Radio Names Advised to Defer Going Into Talking Shorts for Present

The National Broadcasting Co. is advising its artists to hold off on talking shorts' production as long as possible. NBC has other ideas in view for those artists in whom it is interested.

The theory is that the longer they hold off, providing they had not already made a talking short, the more valuable will the radio artist with a name become for sound pictures.

The micrphonic theory of radio transmission and talking picture recording is the same, because of the electrical pick-up through the "mike," where a sense of balance also figures. For that reason radio and record artists are particularly suitable for talkers.

Whether NBC has its own ally, the RCA Photophone in mind is not disclosed. Merlin Hall Aylesworth, president of NBC, figures that the next few months will see some rapid strides made in sound picture production and that the longer an artist defers a talker the better will be the ultimate technical facilities.

SOUND RUN-AROUND

(Continued from page 7)

We are as much in the dark as you. The association has nothing to do with the business policies of its members."

Roll call proved that all of the producers, with four exceptions, had totally ignored the appeal to be represented and go on the record on intercheangeability. All of the electrics were absent. Of the companies present, FBO, United Artists and Warners were there without authority to go on record. They hemmed and hawed or were blunt. First National, whose dealings with Leo Brecher and the Lafayette were repeatedly cited, replied in a letter through Ned Depinet that it had already clearly expressed its position and had nothing further to say.

Producing Companies' Views

When Charles Rosenweig, of FBO, got up exhibitors thought they had caught a ray of light. This representative said he would be glad to serve exhibitors with sound who would pay the extra price.

"On what machine," several asked in concert.

"I know nothing about that, I'm not interested in machinery," was the reply.

Then United Artists was called and the exchange man who had provided the Lafayette with a W. E. sounded film for Biophone equipment for a week, said that he had done this on his own initiative but that in the future Brecher could obtain product only if he signed the rider.

Warners' man said the TOCC letter was misleading and that he had come to discuss the labor situation. When that was reached, however, he had nothing to say.

Indie Devices' Side

Of the indie devices having representatives at the meeting six went on record.

Phil Goldstone, for Biophone, said he thought the exhibitor and his patrons should be the judges of quality. At various times he arose to register complaints for the indie talkers and not for the exhibs. One of these was the American Society's flat rate of $100,000 annually for the use of copyright music which he described as prohibitive to smaller interests.

For Bristolphone Budd Rogers said Paramount and United Artists are servicing its installations throughout the country. How many he did not reveal, but a direct question brought from him that the company has no installations in New York city at this time.

Melotone's man said nothing about his apparatus but repeated what he said was his conversation with a Warner official which promised "relief within 30 days."

Phototone when called upon popped up with: "I am just here to listen."

DeForest's Jesse Goldberg exclaimed, "I have sold so many contracts I am hoarse." Goldberg then told of a wire from Canton okaying Fox product running over DeForest equipment in the Alhambra theatre there. He presented Harry Perlman, who said he operated the West Alleghany and Leigh theatres in Philadelphia; that he would open with DeForest equipment Jan. 15, and that he had no trouble getting bookings with sound at any of the Philadelphia exchanges except with Warners and First National. He said he will open with U's "Melody of Love," W. E. sounded.

These citations by Goldberg came after Brecher had called him for saying that the DeForest outfit was ignorant of any refusals and that "it is being served all over the country."

"Will you add that to your contract?" he was asked. "Not until we become major stockholders in the big companies," Goldberg replied.

Pat Powers then talked for his Cinephone, which Dr. DeForest has described as a Chinese drawing of his own device.

Previously, in private conference with the TOCC, Powers reminded the group of the old patents trouble. Gradually he advised them to look over these legal records. Finally he cautioned them to go to an attorney and be quick about it.

Lloyd Coming On

Los Angeles, Dec. 24.

J. Gerritt Lloyd, scenarist for D. W. Griffith, will join the latter in New York next week to look over available play material for Griffith's next U. A. picture.

"Darling of the Gods" was scheduled as D. W.'s next, but this will be directed by Henry King during the latter part of the year.

Former Sec'y on Script

Los Angeles, Dec. 24.

Marjorie Dudley, former secretary to Frances Marion, getting her first opportunity to write a screen treatment.

It is an adaptation from an original football story for M-G.

Heath Just for Gloria

Los Angeles, Dec. 24.

Lance Heath has surrendered one of his positions at FBO, that of head of the publicity department. He retains representation of Gloria Swanson.

Understood here that New York will name the successor.

H. B. Warner in 5 Releases

Los Angeles, Dec. 24.

H. B. Warner will appear in five talking pictures for Warners during 1929.

The first will be "The Gamblers." It starts Jan. 10.

Griffith's 'Post Mortems'

Los Angeles, Dec. 24.

Raymond Griffith has been signed by Al Christie for "Post Mortems," a talking short from a story by Charles Devine.

Picture will be released through Paramount.

Greta's 3d Title

Greta Garbo's next release for M-G-M has its third title. Originally "Heat," then "Kiss of the East" it's now "Wild Orchids."

Betty Compson's Quartet

Los Angeles, Dec. 24.

Betty Compson goes with Columbia to star in four pictures to be made within eight months.

6 STEPPING FOOLS
With LOUISE LYNCH
Now in Our 10th Week
Warner Bros. Theatre
HOLLYWOOD, CALIF.

FRANK JENKS
M. C. and Orchestra Leader
NOW
APPEARING WITH
FANCHON and MARCO IDEAS
EGYPTIAN THEATRE
LOS ANGELES

GAYLORD B. CARTER
FEATURED ORGANIST
METROPOLITAN THEATRE
LOS ANGELES, CALIF.

WARNER'S VITAPHONE JUBILEE HOUR

THE MOST EXTENSIVE RADIO HOOK-UP EVER USED AS A REGULAR WEEKLY FEATURE

From Coast-to-Coast

WOR Newark N. J.
WOR New York City
WCAU Philadelphia PA.
WJAS Pittsburgh PA.
KEX Portland ORE.
WEAN Providence R. I.
KMOX St. Louis MO.
KDYL Salt Lake City UTAH
KYA San Francisco CAL.
KJR Seattle WASH.
KGA Spokane WASH.
WFBL Syracuse N. Y.
WSPD Toledo OHIO
WMAL Washington D. C.

WADC Akron OHIO
WCAO Baltimore MD.
WNAC Boston MASS.
WMAK Buffalo N. Y.
WMAQ Chicago ILL.
WKRC Cincinnati OHIO
WHK Cleveland OHIO
WAIU Columbus OHIO (Temporarily Replaced by WMAL, Washington, D. C., Until Reinstatement)
KOIL Council Bluffs IOWA
KLZ Denver COL.
WGHP Detroit MICH.
WGL Ft. Wayne IND.
KMBC Kansas City MO.
KFWB Los Angeles CAL.

ENTERPRISING! SHOWMEN, THAT LITTLE WORD NO-ways expresses the sensational means we're utilizing to build up your grosses!

28 STATIONS — COUNT 'EM — REPRESENT THE WEEKLY coast-to-coast hookup for Warner Bros. Jubilee Hour, through the Columbia Broadcasting Chain.

NOTHING LIKE IT IN MOVIE HISTORY! NOTHING LIKE it in the world. Every Monday night, at 9:30 p. m., Eastern Standard Time, 65 million listeners, scattered far and near, hear of the exceptional entertaining quality of Warner Bros. pictures, are told of the miracle of Vitaphone.

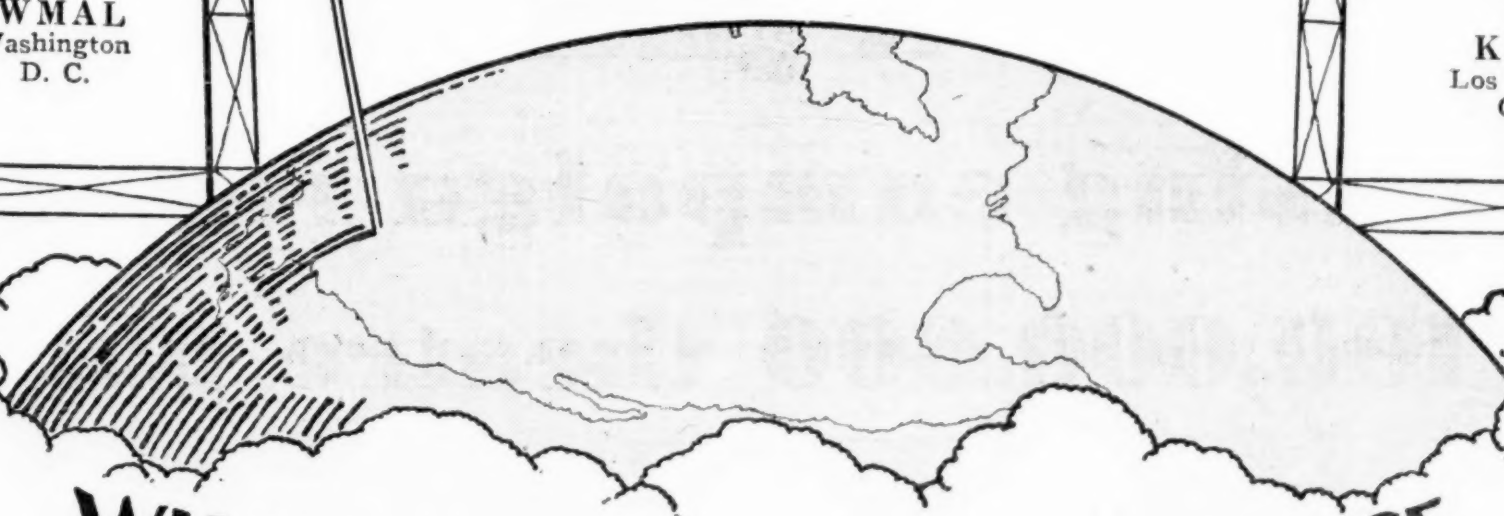
THESE STARS — EVERY ONE SIGNIFICANT ON THE stage, opera, vaudeville, or concert room—have put our message across; Al Jolson, George Arliss, Florence Moore, Eddie Cantor, Fannie Brice, Weber & Fields, Efrem Zimbalist, Ed Lowrey, Charles Hackett, Al Herman, Nellie and Sarah Kouns, Jimmie Miller and Charles Farrel, Isa Kremer, and Sophie Tucker. A new star EACH WEEK!

THIS IN ADDITION TO THE $2,000,000 CAMPAIGN through leading newspapers, advertising Vitaphone Pictures to 100 million readers!

IT ALL DRAWS PEOPLE TO YOUR HOUSE TO SEE WARNER Bros. pictures. It all contributes to the startling grosses established by "THE SINGING FOOL," "THE HOME TOWNERS," "THE TERROR," "ON TRIAL," "LIGHTS OF NEW YORK"—to mention only a handful of the more remarkable box office line-up on the industry!

Tie to Warner Bros. Pictures—Silent or with Vitaphone—and sit on top of the world.

WARNER BROS. VITAPHONE TALKING PICTURES



WHAT WARNER BROS. PROMISE WARNER BROS. DELIVER

Your audiences know PARAMOUNT is releasing the QUALITY TALKING PICTURES.
Sold in advance!

This is the first newspaper ad and typical of the campaign.

A giant nation-wide advertising campaign reaching over 100,000,000 theatre patrons in more than 400 key cities through 700 leading newspapers!

F. N. Relieved of All Detail in Tie-Up With Vitaphone for Talking Pictures

Vitaphone will derive from $1,500,000 to $3,000,000 from First National annually through an arrangement entered into by the two companies last week whereby F. N. will be allowed to exploit and sell its product as First National-Vitaphone pictures.

Hereafter all F.N. pictures will be sounded and dialoged by Vitaphone, according to this arrangement. First National will make and release pictures, while Vitaphone will produce and release the records with each production. This affiliation will practically double Vitaphone production activities, formerly restricted to Warner Bros. pictures, with a similar increase in income probable.

It is understood that under this arrangement Vitaphone will deal with most of the talent needed for sound sequences for First National pictures, relieving the latter of all details in connection with the sounding problem.

All First National pictures are scheduled to be sounded. Cost of Vitaphoning ranges from $30,000 to $75,000 per picture, with over 50 F.N. films to be sounded.

It is understood that there will also be an additional charge by Vitaphone for the use of the trademark, above what is paid for the actual studio work. This hookup gives F.N. a ready made sound affiliation and eliminates experimental work which would be very costly at present in time and money.

Actual percentages to be paid for the use of the Vitaphone trade-mark by F.N. have not yet been determined, it is reported.

FOX IN HOLLYWOOD

Los Angeles, Dec. 24.

Fox is reported about to build in Hollywood. The corner plot at Hudson and Hollywood boulevard is understood to be the site. House mentioned as 4,000-seater with construction to start in spring.

"Fool's" $60,000 Net in 8 Wks.

San Francisco, Dec. 24.

Warner Brothers' net profit from the eight-week run of "The Singing Fool" at the Embassy is figured to run close to $60,000.

BARRY SHERWOOD
TENOR
First Appearance in America
Featured in Fanchon and Marco's
SALLY O'NEILL "Mike" Idea

ALFRED
BROWER
World's Fastest Russian Dancer
with Fanchon & Marco's
"Hollywood Scandals"
This W'k—Loew's State, Los Angeles
Direction WILLIAM MORRIS

BOBBY GILLETTE
and His Banjo
Master of Ceremonies
Alexander Theatre, Glendale, Cal.

Irish Playhouse in Harlem With Everything

A former 15c grind house on 125th street has been renamed the Irish Playhouse and is doing a brisk business at 50c-75c for reserved seats. House is getting its play through placing handbills in grocery stores located in the Irish neighborhoods of the west side.

Program is advertised as Irish moving pictures with "The Colleen From Clare," recognized by a Variety reporter as a race horse film made about two years ago by Fox with Madge Bellamy and J. Farrell McDonald. The opening scenes are in Ireland. It has been re-edited and subtitles written in breezy blarney inserted.

Emmett Moore, who is behind the whole proposition, appears between an Irish travelog and the feature with a rep of Irish songs and jokes. One song goes: "Every cheer in the house was for Tim Noonan." Upon reaching this point Moore waves his arm as a signal and the audience shouts, "Hurray! Hurray!"

Slips are given the audience to vote for the most popular man or woman in New York who will receive a round trip to Ireland entirely free. White Star Line has advertising matter in the lobby anent its "regular dependable weekly service to Ireland."

An extensive series of tie-ups between the Irish Playhouse and Irish organizations lists 15 dance halls where Irish-American dances are held on Thursday, Saturday and Sunday nights. These include Monahan's Hall, Murphy's Hall, Kilarney Hall and Donovan's Grand Circle. The dance halls, in return, plug the Irish Playhouse.

Tie-up also includes music stores where Irish music can be purchased. One announcement made was that Father Killkenny from the County Monaghan, Ireland, would be at the Playhouse the next evening, and that the proceeds were to help build a new church in his parish.

Music is provided for the show by a pianist and portable phonograph.

'Greater Talkie Theatres'

Chicago, Dec. 24.

Starting this week L&T circuit, subsidiary of B&K, is going into organizational advertising in the newspapers under the head of Greater Talkie Theatre.

L&T control a group of 20 houses in towns which in the past have been used to bolster the B&K combination ads or else advertised individually with no banner head.

NORWALK CONTROL

Norwalk, Conn., Dec. 24.

With rumors that the local theatres are to pass into outside control a syndicate of local business men is being formed to take the houses over. Houses involved are Empress, Regent, Palace and Rialto, owned jointly by Collins and Roodner. New company is expected to capitalize for $1,500,000.

"Coquette" Started

Los Angeles, Dec. 24.

After three weeks' rehearsal Mary Pickford's "Coquette" goes into production Dec. 26.

SEE 1,500-SEATERS AS FUTURE SOUND HOUSES

Coast Exhibs Think Talkers Need Intimacy, Same as Legit Houses

Los Angeles, Dec. 24.

A revolution in film house construction will be the inevitable result if talking pictures dominate the future of pictures. This is the general opinion of coast exhibitors who have wired key houses.

Under a talking-film regime, construction of 3,500-seat houses, the approximate standard of present-day first runs, will be a thing of the past they believe. They point out that the success of the stage was largely based on the small, intimate theatre, with a maximum of 1,500 seats, the audience having the sense of personal contact with the players. With pictures now going in for conversation, it is pointed out, the same condition exists. Proof claim is the fact that the largest grind house in Los Angeles has had the least success with sound.

Local boys see definite changes in the arrangement of seats, one of which will be the dividing of the houses into smaller sections with at least twice as many aisles as prevail now. This is to eliminate the annoyance of arrivals crowding past everybody.

Marcia's Divorce Winner

Cincinnati, Dec. 24.

"What am I now, your ex-wife? Let me know when the party comes off; I'll be betting on you. I am on a hop, skip and jump all the time, and having a heck of a good time."

So wrote Marcia Lawrence, 25, a Cincy girl and chorister in "Rio Rita," Southern company, to Lincoln Lawrence, local salesman, whom she married some months since.

Judge Charles W. Hoffman of this county's Court of Domestic Relations made Lawrence the winner in his suit for divorce.

Marcia's attempt to gain the divorce here last June failed.

Discontinuing Westerns May Be Considered by FN

First National may discontinue westerns entirely next year owing to a policy which calls for a production schedule of specials only. The same "specials only" policy is also reported in force in several other companies, including Warner Bros., FBO, Tiffany-Stahl and Gotham.

Ken Maynard, the most highly paid and conspicuous of the First National western stars, will not be accepted for release next season, according to report, partly because of the new policy and more so because of the greatly depleted market for western pictures here. F. N. follows FBO in this stand, the latter having made plans to discontinue distribution of Mix westerns.

Dropping of Maynard releases also follows naturally because First National has adopted a policy providing that no independent producers will be continued. Maynard pictures were independently produced by Charles Rogers and distributed by F. N.

It has been officially reported that all independent producers will be required to sever relations with F. N. with the termination of their contracts.

Perry, N. Y., Votes Sunday

Perry, N. Y., Dec. 24.

This town showed moving pictures for the first time on Sunday yesterday (Dec. 23) as the result of a referendum, 896 to 439.

John Erickson to direct "Women from Hell" Fox. Taken from George Scarborough's play, "From Hell Came a Lady."

Duncan Rinaldo added to "Bridge of San Luis Rey," M-G.

Grant Withers, John Davidson and Vivian Oakland added to "The Time, the Place and the Girl," WB.

Release title for "Comedy of Life," FN, will be "Love and the Devil."

Edmund T. Lowe, scenarist, signed by U to a five-year contract.

Joseph Henabery, directing "The Flying Marine," is retained by Col. to make another picture.

Ann Brody added to "A Tale of the Alps," Par.

Halperins Organizing New Film Producing Co.; Bankers Interested

Los Angeles, Dec. 24.

Halperin Brothers, now producing pictures in association with Inspiration Pictures for United Artists release, are making preliminary plans to form a $15,000,000 picture producing organization, which will ultimately merge with a New York stage producing company.

Temporary board of directors for the new company consists of Henry King, picture director; William Walker, treasurer of the Motion Picture Capital Company, New York; Clifford Horne, of Elliott & Horne, bond house of Los Angeles; Mayo Rice, investment broker; Arthur S. Friend, former treasurer of Paramount; F. A. Temple, president of Dallas Trust & Savings Bank in Dallas; Marcus Marshall, capitalist, formerly connected with the Torrence Murphy brokerage house here, and Serge Mdiavani, husband of Mae Murray.

The new company is searching for suitable studio sites in New York and Los Angeles, and will go in for sound pictures, using their own device.

Salesmen and Exhibs

Los Angeles, Dec. 24.

An inquisitive sound studio worker here asks what is being done by hundreds of exchanges throughout the country handling sound films, when they want to give a demonstration of dialog to prospective customers?

Also if it is not true that the salesman must put himself under obligation to his ancient enemy, the exhibitor?

Colmay Corp. Looks Like Another for the Cooneys

Indianapolis, Ind., Dec. 24.

State corporation records here disclose the formation of the Colmay Theatre Corporation, for operation of the Maywood theatre, 1,600-seat picture house in Hammond, Ind. Plainly it's another house for the Cooney Bros. in Chicago.

Listed as officers are Albert Goldman, Hammond; L. W. Alexander, Chicago, and Harry P. Munns, Chicago. Goldman has long been associated with the Cooney's. Munns is a Chicago attorney, and Alexander formerly was connected with Universal.

This makes the third theatre corporation formed by the Cooneys in their reported resolve to come back, each corporation operating one theatre. They now hold the Gary theatre, Gary, and Drake in Chicago.

Gregory's Official O.K.

Chicago, Dec. 24.

Indication by Judge Joseph Fitch that he would permit S. J. Gregory to resume operation of the Gregory-Bernasek theatres, despite Gregory's indictment, was officially confirmed in a court hearing last Thursday. Judge ruled that Gregory may operate the four houses although the Chicago Title & Trust Co., receivers, will continue to hold the houses for accounting. Mismanagement was charged by Herman Hegner, a stockholder. Other stockholders have raised $100,000 to assist Gregory to operate and to pay outstanding debts.

Once Grind, Now Cafe

Chicago, Dec. 24.

Peerless, grind movie house, belonging to the Ascher chain and since independently operated, has been converted into a cafe called the Paradise Gardens.

Eddie Fox, former partner with Joe Glaser in the Sunset cafe, is manager.

Mix Reissues

Los Angeles, Dec. 24.

Fox studios are re-editing four Tom Mix westerns, including "Just Tony," "Last of the Duanes," "Soft Boiled" and "Rough Riding Romance."

These were made several years ago for Fox and will be reissued early part of next year.

U Balking Fox's Buy Deal for Schine Circuit

Universal's theatre chain is not in the market, except for a one-fourth interest which the company holds in the Schine circuit of 100 theatres in this state.

Instead of selling its regulars U intends to add to them.

Negotiations by Fox for the Schine houses are so far from consummation that informed sources are of the belief they will not be closed. Fox, it is understood, is balking at Universal's demand that it assume all obligations and give U product the same break it is now receiving on the Schine time.

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HELENE HUGHES
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A VITAPHONE
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Music Score by Hugo Riesenfeld

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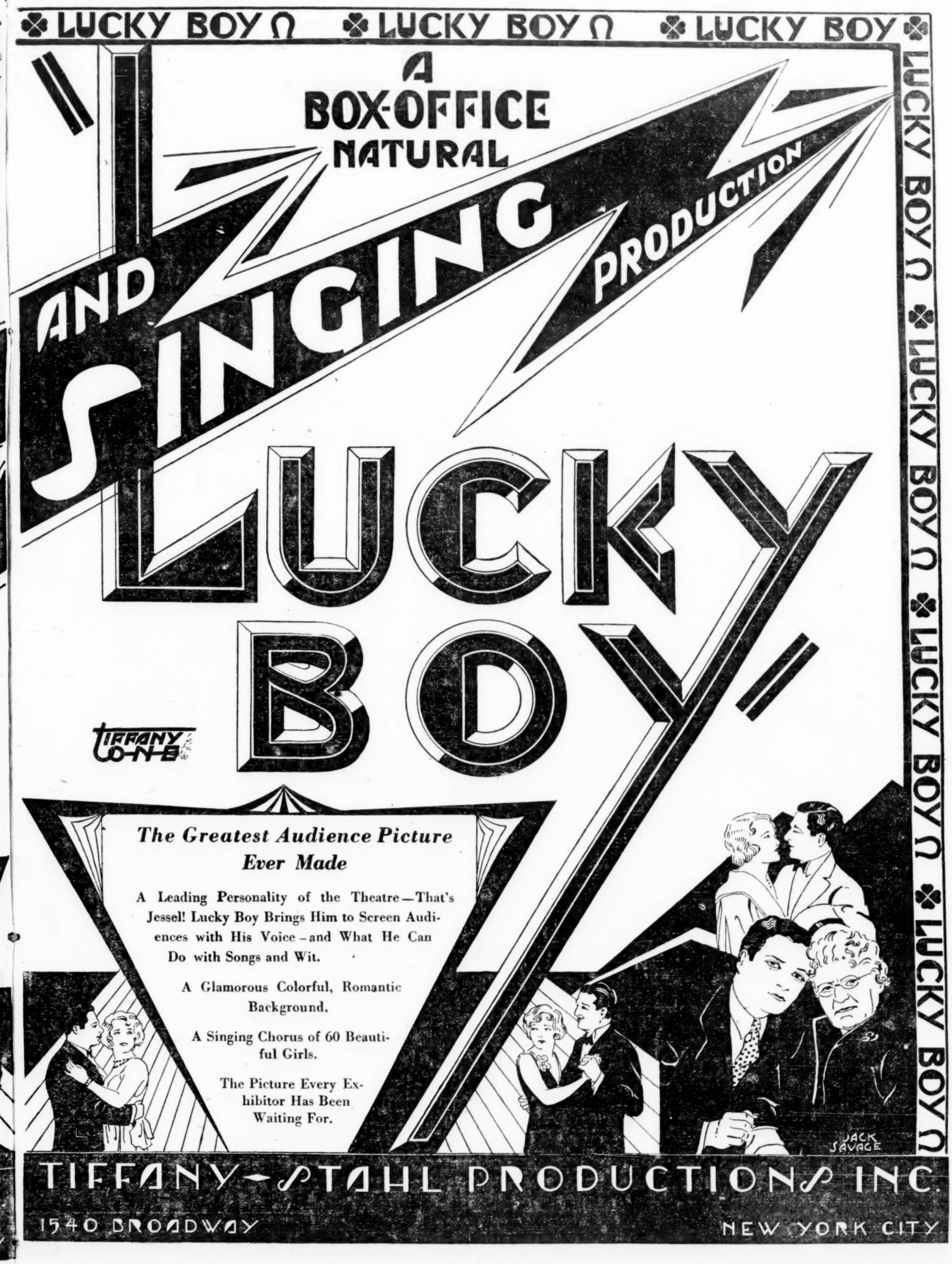
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The Greatest Audience Picture Ever Made
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A Glamorous Colorful, Romantic Background.
A Singing Chorus of 60 Beautiful Girls.
The Picture Every Exhibitor Has Been Waiting For.
JACK SAVAGE
TIFFANY-STAHL PRODUCTIONS INC.
1540 BROADWAY
NEW YORK CITY

Indie Exhib No "Poor Relation Of Show Business," Says Myers, New National Indie Head

Washington, Dec. 25.

President Coolidge is understood to have indicated to Abram F. Myers, new head of the independent exhibitors, that he would accept his resignation effective shortly after January 1.

At the White House last week when the President announced the receipt of Myers' resignation he was quoted as stating he wished that Mr. Myers would remain with the Federal Trade Commission until after the Power investigation is completed. This investigation is scheduled to be of a protracted nature and Myers goes on the new job January 1.

Though the dailies were slow in picking up the new Myers assignment when the President opened it up for them he is reported to have paid high tribute to the new indie exhibitors head. He is said to have stressed Myers' former work in the Department of Justice as of great value to the Government while on the trade commission and that it should prove equally as valuable to the picture interests Myers is now to represent.

Myers' Staff

Already Myers is forming his new organization. Russell Stine, formerly in the box office of the local Keith house, is to be secretary and treasurer. Stine now is on the Federal Trade Commission payroll, placed there by Myers immediately upon the closing of the Keith house.

Still reluctant to discuss details Myers states his first move will be in an endeavor to kill the idea that the indie exhibitor is the "poor relation of the picture industry."

"Exhibitors in drawing together for self protection are doing so in the belief that they have made a substantial contribution to the development of the industry and should be reckoned with as important business and social factors in that industry," said Myers.

Myers believes that the very fact the now independents have survived is indication enuogh that they are good business men and skilled showmen.

He wants to wipe out suspicion. He believes the industry should be kept on a fair competitive basis for its own good. He wants everybody to have their just rights and protection for their investments, and that the time and money spent because of misunderstandings and suspicion can be saved "and all parties cooperate for the promotion of their common interests."

"The producers in the past," said Mr. Myers, "have expressed the wish that the exhibitors might organize in such a way as to permit of such co-operation. The Allied Exhibitors is being formed as a focal point for dealing with the exhibitors.

"The organization will represent those affiliated with it in all matters affecting their interests so far as such representation may be asked and its facilities will permit. Problems connected with procuring product will be taken up with distributor interests with a view to finding a satisfactory solution. While the allied cannot furnish legal services for all exhibitors affiliated with it, it will co-operate in litigation affecting exhibitor interests and aid in every way it can."

Experience

The indies in turning to Myers have made it evident that they look upon his experience in the Department of Justice and on the Federal Trade Commission as fitting him for the particular legal trend their fight has taken. This phase has been commented upon by those of the industry here and was in evidence in most of the wire reports on Myers new job sent out by the press services.

Those of the new inde group look upon Myers as an excellent government contact. The incoming administration, they state, will place Myers in equally as effective position as is Will Hays. As to President-elect Hoover it is stated that the trade practice procedure of the commission, sponsored by Myers and developed by him, has been commented upon by Mr. Hoover. With the now President-elect urging simplification through the Department of Commerce and Myers the trade practice correction of competitive evils the two are known to have had many conferences.

Protection or Fight

Another good "connection" commented upon by the indes is the scheduled appointment of Col. William J. Donovan as attorney-general. Myers worked side by side with Donovan for 12 years.

Reverting to Myers' plan he is placing considerable reliance to the publicity angle of the new organization, not, as he states, for himself, but to put the story of the independents before the public.

An advertising campaign to support the local community theatre is one phase to be launched, said Myers.

"The policy of the allied will be to co-operate. That stands, too," he continued, "for the distributors so long as the exhibitor interests represented by it are protected—beyond that we'll fight."

Medical Ad Stirs Mgrs.; Protest Heeded by Daily

Minneapolis, Dec. 24.

Following the publication of a medical ad adjoining the amusement columns in a local newspaper last week, theatrical managers held an indignation meeting and went in a body to the newspaper to lodge a protest.

The medical ad warned the public to remain away from public assemblies or large crowds of people as a flu preventative. It was prepared and worded in such a way as to give the impression to the average readers of having been issued by the state board of health or local health department. The name of the patent medicine was mentioned only casually in the body of the ad.

After the matter was brought to the attention of the newspaper's publisher, he ordered rejection of the offending ad for subsequent issues. The flu epidemic has been mild here but has frightened many people away from the theatres. The "warning" ad, running right next to the theatres' ads didn't help the show biz any.

Byrlawski Says Va. and D. C. Not with Myers

Washington, Dec. 24.

Julian Byrlawski, following a meeting at a local hotel, stated that the exhibitor organizations of Virginia and District of Columbia will not join the Allied States.

Abram F. Myers is the newly elected leader of the A. S., which embraces the wholly pure independent exhibitors on a national scope.

NEIGHB'S SEX FILM

Chicago, Dec. 24.

For the first time in years a neighborhood picture house showed a sex film to adults only.

Picture was "The Red Kimono" view at the Parkside, indie house on the north side.

DEMBOW BRINGING HOLT

San Francisco, Dec. 24.

Sam Dembow will take Nat Holt to New York for an executive position with Publix.

Holt is a local musical producer.

Preparing "Night Court"

Los Angeles, Dec. 24.

"Night Court," written for Par by Samuel Ornitz, will be treated for screen by Julius Furthman.

Josef Von Sternberg assigned to direct.

Jensen-Von Herberg Slam Against W. C. Circuit

Seattle, Dec. 24.

Suit has been filed here by Jensen-Von Herberg against the Liberty Theatre Co., West Coast Theatres Circuit et al., asking $20,000 back rent alleged due on the Liberty, dark for many months.

Jensen-Von Herberg also charge West Coast with seeking to ruin the Liberty.

Suit has attracted much comment hereabouts. Harold B. Franklin issued a statement that West Coast was under no obligation to Jensen-Von Herberg in connection with the Liberty, which he states the former operators still own. Franklin let it be known that West Coast is about to spend $10,000,000 in this territory for new theatres in Spokane, Pocatello, Great Falls, and Billings. This announcement is to offset petition of Jensen-Von Herberg that West Coast be declared insolvent.

KATZ GOING SOUTH

Sam Katz has tentatively scheduled a combined business and pleasure trip to the south, starting Jan. 26.

The Publix president may split four or five weeks between Havana and Palm Beach.

THOMAS' JACK LONDON FILMS

Los Angeles, Dec. 24.

David Thomas, indie producer, who holds the screen rights to the Jack London stories, will start "The Mutiny of the Elsinore" about Jan. 15. Albert J. Kelley is director.

Most of the picture will be shot aboard an old four-masted schooner in Los Angeles harbor.

WEST COAST NOTES

Herbert Prior, added to "Birds of a Feather" (U).

U has exercised its option on R. H. Taylor, director, for another year.

Matt Moore, Joe De Pew and Phyllis Crane, added to "Coquette" (UA). Matt Moore replaces John Gales.

Sylvia Sidney, for "Through Different Eyes," Fox.

In "New Years Eve," Fox, Mary Astor, Charles Morton, Margaret Campbell, Florence Lake, Earle Foxe, Arthur Stone, Freddie Frederick and Jane La Verne.

Charles Bickford, New York stage actor, added to "Dynamite" for M-G-M.

Leslie Fenton and Alec B. Francis added "Girls Gone Wild" (Fox).

Pauline Garon added "The Gamblers" (WB).

James Kirkwood added "Time, Place and Girl" (WB).

Fox has changed title of "White Fury" to "The Sin Sister."

Charles Sellon added "Hot Stuff" (FN).

Marian Lord and George Davis added "Broadway" (U).

Shirley O'Hara added to "Wild Party," Par.

Maude George, Tully Marshall, George Fawcett, added to "Queen Kelly," U. A.

Nancy Carroll replaces Ruth Taylor in "Close Harmony," Par. Miss Taylor switched to "A Wild Party," Clara Bow's next. Both pictures all-talkers.

Jean Hersholt's next for U, "The Braggart."

Ben Hendricks and Noble Johnson added to "Fog," British and Dominions Film.

Ben Hall and Sumner Getchell added to "Hot Stuff," F. N.

Farrell McDonald added to "Son of Anak," Fox.

Helen Ware added to "New Year's Eve," Fox.

Montagu Love and Helen Jerome Eddy added to "Life," T-S.

Josef Von Sternberg to direct Esther Ralston in "The Night Court."

St. Elmo Boyce and Slim Summerville directing Barney Google series for Larry Darmour. Six new people include Barney Hellum, Kit Guard, Rige Conley, Slim Summerville and George Gray.

Guinn Williams added to "Blue Skies," Fox.

Fox has changed title of Madge Bellamy's "Exiles" to "Fugitives."

Monte Montague and Bud Marshall added to "Charlatan," U.

U has bought "You Have Got to Fight," original, from John Clymer for Reginald Denny.

Charles Klein's latest for Fox will be released as "White Courage."

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PAUL ASH

STAGE-BAND ENTERTAINMENT
Known as the
"PAUL ASH POLICY"
PARAMOUNT THEATRE BROOKLYN
Indefinitely
"EXCLUSIVELY COLUMBIA RECORDING ARTIST"

MARK SANDRICH
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Just Completed a Feature Picture
"RUNAWAY GIRLS"
For Columbia Pictures

NOW IN SECOND YEAR
"B. B. B."
More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

SEASON'S GREETINGS
CUSHING and HUTTON
4th YEAR with FANCHON and MARCO

WOODS MILLER
"SONGS PLUS PERSONALITY"
Featured Soloist in
Fanchon and Marco's "SOCIAL CLIMBERS" IDEA

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ORGAN CONCERT
PARAMOUNT THEATRE
NEW YORK
WEEK OF DEC. 22ND
"IN A LITTLE TOWN CALLED HOME SWEET HOME"
(DONALDSON, DOUGLAS & GUMBLE)
"IT GOES LIKE THIS"
(LEO FEIST, INC.)

FANCHON and MARCO
PRESENT
WILL KING
in "CHICKENS A LA KING"
A BOX-OFFICE TONIC

RING IN THE NEW!

HAPPY NEW YEAR 1929! Looks like another M-G-M Year! 1928 brought "Dancing Daughters", "Show People", "White Shadows", "Excess Baggage", "While the City Sleeps", "Masks of the Devil", "West of Zanzibar", and other M-G-M hits! 1929 brings "The Trail of '98" (*Dolores Del Rio*), "A Woman of Affairs" (*Gilbert-Garbo*), "Alias Jimmy Valentine" (*Wm. Haines*), "The Flying Fleet" (*Novarro*) and more Big Ones! Stick to M-G-M and wear diamonds and smiles in the New Year with the Happiness Boys—

M-G-M

the moving finger writes...

1929 is Pathe's Years

1928 Ends With a WHOOP!

"ANNAPOLIS," "CAPTAIN SWAGGER," "SHOW FOLKS" and other features talking box office in big numbers in SOUND and DIALOGUE as well as SILENT.

PATHE SOUND NEWS headlined on marquees like a road show.

PATHE SHORT SUBJECTS 'Clicking' everywhere.

1929 Starts With a BANG!

Headed by "THE SPIELER," "THE SHADY LADY" and "GERALDINE"—the greatest line-up of sure-fire productions ever released on any one program is ON THE WAY to crash through to new box office records. All in sensational Dialogue and Sound.

It's in the Cards! It's in the Stars!
It will go on Record!
This will be the Rooster's Greatest Year!

Three Just Released
NOW CLEANING UP!

"ANNAPOLIS"
The Exploitation Natural!
with JOHN MACK BROWN, JEANETTE LOFF, HUGH ALLAN *and* WILLIAM BAKEWELL
Scenario by F. McGrew Willis, from an original story by Royal S. Pease. Directed by Christy Cabanne. Produced by F. McGrew Willis for Pathe Studios, Inc.

"SHOW FOLKS"
A Big Time Showmanship Picture!
with EDDIE QUILLAN, LINA BASQUETTE, ROBERT ARMSTRONG, BESSIE BARRISCALE *and* CAROL LOMBARD
A Ralph Block Production. Adapted by Jack Jungmeyer and George Dromgold, from an original story by Philip Dunning. Directed by Paul L. Stein.

ROD LA ROCQUE in "CAPTAIN SWAGGER"
Rod La Rocque's GREATEST!
with SUE CAROL
A Hector Turnbull Production. Adapted by Adelaide Heilbron, from an original story by Leonard Praskins. Directed by Edward H. Griffith.

FEB. 3rd...
PATHE SOUND NEWS
One-a-week

JANUARY
NOISY NEIGHBORS
with
EDDIE QUILLAN, THE QUILLAN FAMILY, ALBERTA VAUGHN and THEODORE ROBERTS.
Produced by Paul Bern from an original story by F. Hugh Herbert. Directed by Charles Reisner.

JANUARY
PHYLLIS HAVER
Sal of Singapore
with ALAN HALE and FRED KOHLER
Adapted by Elliott Clawson from Dale Collins' "The Sentimentalists." Directed by Howard Higgin.

JANUARY
NED McCOBB'S DAUGHTER
with IRENE RICH
ROBERT ARMSTRONG, GEORGE BARRAUD and THEODORE ROBERTS
Adapted by Beulah Marie Dix from Sidney Howard's Theatre Guild Success. Directed by William J. Cowen.

JANUARY
THE SPIELER
with
ALAN HALE, RENEE ADOREE, FRED KOHLER and CLYDE COOK
A Ralph Block Production. Adapted by Hal Conklin and Tay Garnett from an original story by Hal Conklin. Directed by Tay Garnett.

JANUARY
Geraldine
from the story by
BOOTH TARKINGTON
with
EDDIE QUILLAN, MARION NIXON, GASTON GLASS and ALBERT GRAN
Supervised by Paul Bern. Directed by Melville Brown.

JANUARY
PHYLLIS HAVER in The SHADY LADY
with
ROBERT ARMSTRONG and LOUIS WOLHEIM
A Ralph Block Production. Title suggested by Leonard Praskins and Richard L. Sharpe. Directed by Edward H. Griffith.

Pathé Pictures *Talking Box-office*

Literati

Hearst Buys Albany Paper

William Randolph Hearst has acquired the Albany Sunday Telegram. He already has the Sunday Times-Union in that city, and one of them will probably go.

First issue of The American Sketch is out this month, published by Doubleday, Doran & Co. in an obvious attempt to replace The Bookman, which it sold some time ago. Beverly Nichols, the English novelist, is the editor. Among contributors in the initial number are Sam Hoffenstein, Harry Salpeter and John Farrar.

The Funnies on Stands

The Funnies, with 16 comic strips by original artists, is scheduled to hit the stands Jan. 1, another Dell Publishing Company publication.

It will be eight pages, four colors, 24 pages, with stories and puzzles as well as the strips. Sells for 10 cents.

Simmons on Scripts

Mike Simmons, director of publicity and advertising for Gotham, has written three articles on the chances of selling scenario by unknowns to film companies for pictures. This is following the appearance of a story in Variety to the effect that one manuscript in 25,000 was accepted.

The stories will appear in the Navy, Classic and American Hebrew, the tenor of the articles being that only four scripts of 100,000 submitted by knowns were accepted in pictures within the space of a year.

Doris Fleischmann's Women

Doris E. Fleischmann's book, "An Outline of Careers for Women," has just been issued by Doubleday-Doran, who previously published Miss Fleischmann's husband book, "An Outline of Careers for Men," which Edward L. Bernays edited in the same manner his wife edited the volume of feminine achievement. Bernays and his wife are both public relations' counsels, Miss Fleischmann being associated with her husband in his business which numbers among its clients notable governments, utilities, corporations, trade associations and the like. Bernays rates high in high powered press-agentry, or rather, suppress-agentry, his service being designed to favorably propagandize anything from a foreign nation to a utility corporation.

In Miss Fleischmann's volume are chapters by Jane Cowl on the stage as a career and Norma Talmadge on pictures. Miss Fleischmann, herself, contributes the chapter on public relations. Bertha Brainerd, eastern program director of the National Broadcasting Co., writes on radio.

A highly informative and interesting volume, with its alphabetically classified careers dwelt on by outstanding personalities associated with each. There is a touch of true story narration and achievement that lends the popular appeal touch. At the same they are instructive, informative and practical, devoid of any Horatioalgerism.

Mr. Bernays' most recent book, "Propaganda," a Horace Liveright publication, goes into the press-agentry racket fulsomely.

Don Marquis, columnist, in Los Angeles for the winter. His wife, Margery Vonnegut, will join him after Jan. 1.

Two Jolsons' Biogs

Harry Jolson's life story starts serially in the Satevepost shortly. Mrs. Harry Jolson ghost-authored and touches on the vaudevillian's and his brother Al's life.

Al's own biography, on which Mark Hellinger is working, may also reach the Satevepost via Warner Brothers. Otherwise, "Liberty," since Hellinger, on the "News," is indirectly linked to "Liberty," also a Medill McCormack property.

Fannie Greenwalt Dies

Fannie J. Greenwalt, 80, veteran newspaperwoman, died at her home in Los Angeles Dec. 17.

Mrs. Greenwalt was a contributor to the Cosmopolitan Magazine and for many years a staff member of the New York World. She was the author of two volumes of poetry "Autumn Leaves" and "Thoughts of Eventide."

Deceased is survived by a son, F. A. Van Vrandenberg, Chicago newspaperman, and a daughter, Mrs. Jennie M. Kohn, of Los Angeles.

New Year's Shifts

Vincent C. (Pop) Byers, formerly city editor, has succeeded Ralph Reynaud as managing editor of the New York Evening Post. Byers was formerly with the A. P. Reynaud, at one time assistant managing editor of the Herald Tribune, is south on vacation. He will succeed Herbert Bayard Swope as managing editor of the Morning World Jan. 1. Swope is reported leaving journalism and becoming an official of the Radio Corporation of America. His brother, Gerard Swope, is president of General Electric.

Elmer T. Peterson, editor of Better Homes and Gardens, says his publication was not sold. Peterson claims it is still operated by E. T. Meredith, and that the Misses Richardson and Callahan resigned.

Life's New Ed

Norman Anthony, new editor of Life, who came over from judge, which he edited, is said to be in on a six-month pro tem basis. He has thrown out almost all of Bob Sherwood's contract features, including Walter Winchell's Main Stem letter which Bell Syndicate may handle. Anthony was Judge, Jr. on Judge and will do the Main Stem stuff himself.

Life is said to have objected to Sherwood's division of interests, the latter turning out several plays, including the successful "The Road to Rome" and "The Queen's Husband," while editing Life.

It was generally conceded that the early fall's change of makeup

(Continued on page 45)

Easy "Home-Made" Talkers

(Continued from page 5)

Three minutes before the feature reaches these eliminations Goldman tells how he clears his throat or gets the drummer boy to make ready for the broadcast. If it happens to be an American actress he calls the piano player, whose job is over, anyhow, when she plays for the act and the shorts. And all they do is read the titles so eliminated.

In Universal's "Uncle Tom's Cabin," which was booked silent and ran in "sound" at the Royal for the full week of Nov. 25, Goldman says he spoke Simon Legree's part. A colored lad in a Negro revue he booked as a presentation pulled the extra couple of bucks for giving "Unk Tom" all the dialect and what-not expected of the character by any audience, especially Bronxites so close to Harlem.

"I made 'Uncle Tom' even better than Universal did. When little Eva takes the trip to Heaven I got some beautiful choir records which had the crowd crying. The picture made such a hit that I held it for the week. My policy is to change three times weekly."

Goldman said that it would not be practical if he played a vocal part for every picture. "They'd get wise out there because they'd get used to my voice. They'd know that all of the actors couldn't have the same voice, so I let the others have a chance."

In "Mother Machree," which ran Dec. 9, the exhib said he got an Irish tenor. Between him and the Chink restaurant leader Goldman says no one could tell the difference between the Central and Royal showings.

In "Four Walls" Goldman spoke for John Gilbert and his piano player vocalized for Joan Crawford. In Pathe's "When a Ship Comes In" the exhibitor decided that the Judge should speak so he copped the title for his voice and let the drummer recite the titles credited the jury's foreman.

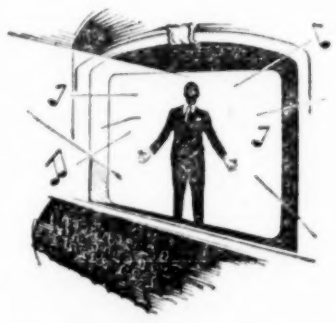
"The advantage of my system," Goldman declares, "is that I can have a talker whenever I feel like it. If a company makes a silent picture and I think it will have more punch if it talks, why it talks. Exhibitors should get wise to themselves."

JACKSON and LEE
"STEPS AND LAUGHS"
Start Fanchon and Marco Greater Stage Season
with
SALLY O'NEILL

FANCHON and MARCO Present
Bopeep Karlin
DANCING SONGSTRESS
IN THEIR IDEAS

1 manufacturer
11 producers
1000 exhibitors

making Sound Pictures a success



WORKING shoulder to shoulder they have pioneered a new art to its present position as an outstanding box-office success.

Western Electric, the manufacturer who developed the only Sound Picture equipment in considerable use today, pledges a continuance of high electrical and mechanical standards and announces a rapid step-ping-up of output to meet the pressing demand.

The Producer, naturally jealous of the quality of his Sound Picture releases, and the Exhibitor, who knows the popularity of his house is closely linked with a Sound Picture installation of high quality, will continue to look to the experience, the reputation and the organization of Western Electric.

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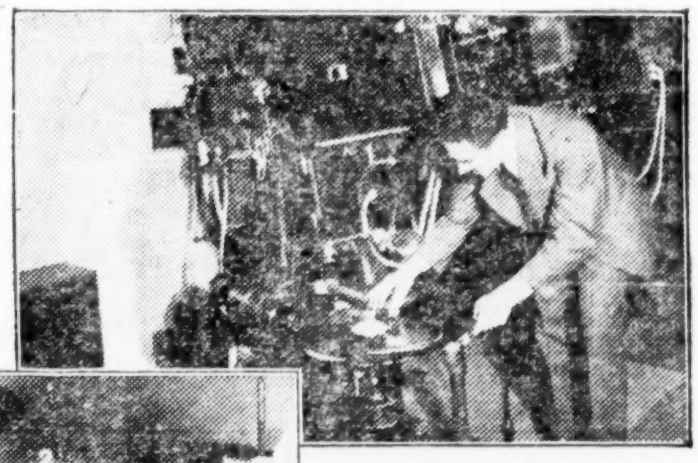
made the first successful Sound Picture recording and reproducing equipment.



Exhibitors
in a thousand theatres all over the land, have brought Sound Pictures to the people.

Paramount

Producers *have worked out a new and difficult production technique*

Electrical Research Products Inc.
250 West 57th Street, New York, N. Y.
Representing

Western Electric
System of Sound Pictures

THE RIVER

(Continued from page 11)

Mary Duncan. She was perfectly cast, successfully accomplishing the various moods. All other parts mere bits.

Borzage has a talent for these whipped cream fluffs of whimsy. Essentially its unreality achieving illusion. "The River" will probably interest those who see it, although afterward it may be that, thinking it over, patrons will wonder what it was all about.

It does not seem to have cost a great deal, so will easily make dough for Fox, and ought to be okay, though hardly sensational for exhibs. *Land.*

It Will Be a Bear of a Production

"FIVE O'CLOCK GIRL"

Starring

MARION DAVIES

Directed by

ALFRED E. GREEN

Released by

M-G-M

Michigan Vaude Mgrs. Ass'n

Charlie MACK

Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago

Michigan Theatre Bldg.

DETROIT

Standard Acts, Write or Wire

HERMIE KING

Musical Master of Ceremonies

Direction Fanchon and Marco

Oakland Theatre, Oakland

DREAM OF LOVE

(SOUND)

M-G-M production and release. Co-starring Joan Crawford and Nils Asther. Directed by Fred Niblo. Based on "Adrienne Lecouvreur." Scenario by Dorothy Farnum. Titles by Marian Ainslee. Cameraman, Oliver Marsh. At Capitol, New York, week Dec. 22. Running time, 65 mins.

Adrienne.....Joan Crawford
Mauritz.....Nils Asther
Duchess.....Aileen Pringle
Duke.....Warner Oland
Countess.....Carmel Myers
Count.....Harry Reinhardt
Baron.....Harry Myers
Michonet.....Alphonse Martell
Ivan.....Fletcher Norton

Another load of romantic slush from the sugar commissary of M-G-M. This picture is intended not only to enthrall the flaps but to put Nils Asther on the map as the big thing among the newer crop of sheiks. Asther is systematically thrust forward and given every advantage of getting across, as he seems to be doing with ease and momentum, judging by dame comment in the Capitol Saturday afternoon.

One remark heard was: "Isn't he adorable looking?" And at another point when, to strike up a conversation with the heroine (Joan Crawford), Asther is represented as resorting to the usual blarney an obviously emotional feminine voice was heard declaring: "Oh, he's a devil!"

Asther is a new type, but falling into the boyish man, or manly boy, group that seems to be the materialization of the maiden's dreams. There seems no question that he is on the commencement end of a feminine landslide of endorsement.

"Dream of Love" is no great shakes as a story. Fred Niblo has succeeded in lacquering the production with a thin but shiny lustre. He has softened the sex stuff and made a rather matter of fact overnight party between Crawford and Asther seem quite innocent.

There is similarity in situation with "The Command to Love," dramatic success of last season, in that, for diplomatic reasons, a handsome young man undertakes to make love to the rich wife of an influential man. Aileen Pringle impersonates the lady thus loved, while the young prince's heart really goes out to the gypsy who became a great emotional actress.

Miss Crawford is considerably less than convincing in the later scenes when she is supposed to be a stage celebrity. Her close-cropped bob was inappropriate, for one thing, and she never suggested the part, for another. She is out of the picture more than she is in it, however, and quite plainly was subordinated to the task of giving Asther everything.

Small parts are played with neat competence by Warner Oland, Carmel Myers and Harry Myers, the latter getting in several laughs.

"Dream of Love," because of its probable dame appeal, should be a good program attraction, despite its familiar plot elements and hopelessly unreal persons. It looks like a fair-sized coin investment. *Land.*

PREP AND PEP

(SOUND)

Fox production and release. Featuring David Rollins and Nancy Drexel. Directed by David Butler from his own and Wm. Conselman's story. Edited by M. S. Boylan. S. Wagner and J. Valentine, photographers. Scored by Rapee and Rothafel. At Roxy, New York, week Dec. 22. Running time, 59 minutes.

Cyrile Reade.....David Rollins
Dorothy Marsh.....Nancy Drexel
Flash Wells.....John Darrow
Col. Marsh.....E. H. Calvert
Bunk Hill.....Frank Albertson

Another of Fox's adolescent tales, this time having a Culver Military Academy setting and light program material possessing enough comedy-action to make it brisk, clean, and good. It's really one more in the series which Fox has adopted on Universal's "Collegians" idea, except that these haven't taken their college boards yet. This military school stuff generally burns up the boy scouts. But the R. O. T. C. youths snicker at the jack knife wielders, too, so it's all square there.

Shots of Culver are interesting. With the exception of one school, Culver has been recognized by the Government as a distinguished institution (from a military standpoint) more times than any other like academic seat in the country, always excluding West Point. The exception is the Manlius School, just outside of Syracuse, N. Y., and which has been honored by the Government for 25 consecutive years. Of these two institutions Culver has double the enrollment and is one of the most heavily endowed secondary schools in the country. It's plant is magnificent.

That much this picture demonstrates while Butler, the director, has flavored his one layer cake of a script with enough realistic atmosphere to carry across the morale and spirit of the undergraduate body. As a whole "Prep and Pep" is a corking break for Culver on publicity and shapes as a complete Fox reverse from the lingerie displays of the Madges and Olives.

One of these kid pictures is not unlike a glass of cold water in the midst of some bad Scotch. Subject has got to move fast and hold laughs, for the basic interest isn't there, but as this one can check on both those requirements it figures as diverting and especially timely during the holidays, undoubtedly why it's at the Roxy at this date.

As regards the playing personnel, no one does as much to hold this feature up as Frank Albertson, cast as Bunk Hill, a fresh kid with a grouch against the school's top athlete who carries on his feud by managing the weak kneed hero into a triumph over the self-confident Flash Wells. Albertson plays this role of comedy vengeance all the way from the opening gun and gets more than average foiling from John Darrow, as Flash, a good looking youngster who does the juvenile bully and makes him real through not overplaying or having been given impossible things to do.

Butler has taken his share of theatrical license but hasn't gone out of bounds too far or too often. The picture really belongs to Albertson and Darrow. More so than to Rollins and Miss Drexel who are featured. Rollins gives a genuine characterization of the boy who finds his father's athletic record at the school a terrific handicap, but Miss Drexel is just the femme angle minus the poignana love interest the supposed ages of the principals prohibit.

Story winds up by young Reade finally starting to overhaul his Dad's reputation through saving the girl and Flash from a fire and the three boys pledging themselves to a union at graduation. Meanwhile, Reade has taken the worst of it from Flash in a grudge boxing bout arranged by Bunk and a relay race. Bunk (Albertson) also scissors Flash's full dress uniform so that it rips apart on him during a formal guard mount, the laugh wallop of the picture and plenty funny.

Young Reade's comeback starts as he breaks a horse to make the Black Horse Troop, a famed Culver body whose mounts and riding hall were completely destroyed in a fire a few years ago. Young Reade then finds Flash taking Bunk to task for the guard mount humiliation, pitches in and the enemies are hard at it when the call comes to turn the troop out for the village fire. It is here Reade saves Flash and the girl and wins his father's nickname of "Tiger."

Not a frame of football in any of the spools, the closest approach to this being a flash of Bob Peck as track coach, Peck probably having captained from center the greatest Pittsburgh team to ever make a first down—the club of '16.

Yarn for this picture holds water because it turns up the angle of how hard it is for a youngster to follow an illustrious parent in school, especially if he isn't particularly athletic. There's a lot of that around in many a college or prep school.

No dialog but film has its synchronized score and effects, the latter well handled and showing judgment in not trying to catch everything. E. H. Calvert makes a human commandant of cadets with the flashes of this Indiana school always sightly. Picture will likely bring in many inquiries for catalogs (Culver's objective) and show a neat profit, Fox's desired reaction. Camera work and titling first class. *Sid.*

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Corking comedy short. Certain for laughs anywhere, so can play anywhere.

Benny Rubin's individual Hebe dialect has been recorded perfectly. He opens with talk and sticks to it for the major part of the time, offering one of his stock story-gags and a comical description of a football game in the gab section. His statement that there are no Jewish football players because the ball is made of pigskin was a 10-second laugh here.

Eccentric, semi-comedy tap dance finish. One brief shot, excellently done, if his feet only.

At the 83d St. Rubin followed another short of comedy classification (Freda and Palace) and made them laugh all over again. *Bige.*

LOUELLA O. PARSONS

Benny Rubin has been signed by Universal to make movietone shorts. I always have a guilty feeling about Mr. Rubin, for to me he is the most unfunny man in the world and to the great multitude he is Al Jolson, Ed Wynne and Charlie Chaplin all in one. I used to sit at Loew's State and wonder when the whole house shook with laughter over his quips. Well, ten thousand theatre-goers can't be wrong, can they? So I must be wrong.

GEO. GERHARD

EVE. WORLD

The stage show ranks higher than does the picture. That is, Benny Rubin and Jimmie Carr and his band do. This chappie, Rubin, is one of the most versatile young men on Broadway, and he gives you everything in this week's show. He himself is worth the price of admission.

"VARIETY" COLONY

(Wired)

New York, Dec. 9.

The three new faces on the stage are three girls, all dancing. Rubin also dancing, although much better than the girls, so it's a dancing show. But it's all Rubin.

Rubin on and off throughout, mostly on. If a Hebe dialectician ever sees permanency in a picture house, it will be Rubin. He's in his own class, and that's a high class.

In a request number, Rubin interpreted national dances with comedy clog work. Someone yelled "Hollywood"—a new nation—and Benny complied with a spring dance. On the last down beat he appeared to have injured an ankle, but returned for the finale. He must have been hurt pretty badly, for he caved in at the finish. It seemed a mistake to chance the ankle in the closing dance.

Carl Laemmle, caught catching the show, must have admired Rubin for his courage. *Bige.*

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DOLORES DEL RIO

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from KONRAD BERCOVICI'S story "The BEAR TAMER'S DAUGHTER"

Screen story by FINIS FOX

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AVAILABLE either silent or with sound. With Olga Baclanova, Brandon Hurst, Sam De Grasse, Cesare Gravina, Stuart Holmes, George Seigmann.

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"Week of tremendous business. All records smashed."
—*Uptown Theatre*

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UNCLE TOM'S CABIN

—Silent or Sound—Carl Laemmle Leads the Way!!!

WHAT A NIGHT

Paramount production and release. Directed by Edward Sutherland from story by Lloyd Corrigan and Grover Jones. Screen adaptation by Louise Long. Starring Bebe Daniels; Neil Hamilton and William Austin featured. Titles by Herman J. Mankiewicz. At Paramount, New York, week Dec. 22. Running time, 60 mins.

Dorothy Winston.....Bebe Daniels
Joe Madison.....Neil Hamilton
Percy Penfield.....William Austin
Mike Corney.....Wheeler Oakman
Editor Madison.....Charles Sellon
Patterson.....Charles Hill Mailes
Snarky.....Ernie Adams

Another newspaper yarn built around breezy atmosphere and a lot of gags. It's not real, natural or particularly enthralling as a newspaper story but it is mildly entertaining picture material which should round out satisfactorily on a weekly basis.

Comedy is forced all the way and fails to create as much response as the same efforts would have resulted in through natural humor. Holds a pretty good average of laughs. Sprightly continuity in story and action helps greatly in getting attention.

It is in the attempts at broad farce that the production fails to make the full weight. The heroine is pictured as a half-witted society gal, not only bitten by the reporting bug but also possessed of the conventional poodle and a habit of dropping things for the weary hero to pick up. From boredom and disgust Neil Hamilton does a complete about face for the finale by declaring amorous intentions of which there previously had been no trace.

One of the important sequences is drawn out to an absurd length, rendered more so through the absence of the comedy which was attempted and vitally lacking. The girl reporter, with the society editor, are shown trying to get a photograph of the crooked civic official in company with a gang leader (Wheeler Oakman). First she drops the flashlight power, then she gets her finger stuck in a hose pipe, and finally endangers the proceedings by an oncoming sneeze which she works hard to control.

In her escape Bebe Daniels figures in a funny piece of business, dropping from the wall of the building on to a pyramid of barrels which her two helpers had piled up. She falls right through the six or seven barrels and emerges on the ground.

Oakman, as the highly polished gangster leader, delivers the best acting. Without too frequent flashes of gats and minus the rough stuff, Oakman does it in exceptionally good style. He has developed that characterization ever since "Lights of New York," through several pictures and now has it where it can stand but little improvement. The gunman, threatening to squeal on his boss, is another strong and realistic character interpreter. Hamilton handles his reportorial assignment with ease.

Plot is about a newspaper engaged in unveiling the underworld as ruling the city through the crooked mayor. *Mori.*

ABIE'S IRISH ROSE

(SOUND)
(2d Review)

Sound version of the once silent Paramount screening of the Anne Nichols stage play. Theme songs, "Rosemary" and "Little Irish Rose," by J. S. Zamecnik. At the Rialto, N. Y., Dec. 22. Running time, 80 minutes.

Use of added sound makes "Abie" a different matter. Most of the serious religious material has been eliminated and the story treatment has been greatly lightened.

Accompanying score has been skillfully done, a facile accompaniment that holds to the action in its varying moods and introduces a certain humor of suggestion with its switch from Irish to Jewish theme melody, military idea in the war scenes and the like.

Vocal sequences appear in three main parts. One is the birth of Able, where Solomon calls down to the trumpeting beddler to lay off the horn blowing, for a light laugh. In the child bed scene, where Able's mother is found dead, Solomon builds up his grief to the extent of reciting the prayer for the dead, a touching bit of sentiment here, and planting a later dramatic passage. School yard scene has been retained in its old form, except that in the new version the children all recite the pledge to the flag and march into the school house, the camera being trained on Able for this passage. Device used in the first version is retained, that of having the parade of the World War soldiers marching down Fifth avenue directly upon the end of the school yard scene, effective in the first picture and doubly effective here.

The sequence where Able plays in the entertainment hut over there for a gang of soldiers is splendidly built up in the love passage for the hero and heroine (latter has had stage experience and shows it), and also with side shots at the assembled doughboys, the latter for comedy effect. Whistles blow, calling the soldiers into action. And the following passages have to do with the sentimental relations between friendly priest and rabbi working in the trenches, irrespective of creed.

Back to America and into the Irish-Jewish love story proceeds without dialog, although the mechanical accompaniment goes right on. Dialog comes in again after the wedding, when both fathers have cast off the two young lovers, Levy making it a strong dramatic passage by a twin recital of the prayer for the dead, a highlight of pathos in both instances.

Sound is again to the front at the comedy finish, where the rival fathers are under the mistaken belief the grandchild is a boy or a girl. Much more effective business for comedy than the silent comedy was before.

Generally speaking sound has heightened the effect of the picture. Also the footage has been cut 49 minutes and the story moves much faster. On both counts the picture is greatly improved. Indeed, to the point where it looks like a run prospect at the Rialto instead of an utter flop for $2. *Rush.*

CAPTAIN SWAGGER

(SOUND)

Pathe production and release. Sound (no dialog) by RCA Photophone. Edward H. Griffiths, director. Story by Leonard Praskins. Rod La Rocque starred. At Strand, New York, week Dec. 22. Running time, 70 minutes.

Hugh Drummong.....Rod La Rocque
Sue.....Sue Carol
Poole.....Richard Tucker
Jean.....Victor Potel
Von Stahl.....Ulric Haupt

Only the added novelty and kick in screen dialog would have made this a reliable feature for week-run in a straight film bill. At the Strand, without talk and in that kind of a show, it misses Broadway classification by several miles.

The highly incredible story of "Captain Swagger" was given little relief in the screen treatment. Well acted, but the chances for acting are few and slight, and seemingly competently directed. But the script made it tough all around.

Rod La Rocque as Captain Swagger is first an American dare-devil in the French aviation service during the war. He is assigned to bring down Von Stahl, this picture's version of Germany's war ace, of which there have been many. He does, but in German territory. He lands to rescue Von Stahl from the burning plane. In gratitude the opposition flyer covers his getaway from a Hun patrol after making the Yank a present of his engraved gat.

That happened, according to title, in 1917. In 1928 Swagger is a New York boulevardier, living by his wits but with the b. r. down to a deuce. Picks up Stahl's automatic and hunts for someone to stick up. First car that comes along (Rolls roadster) holds a gal just about to walk home. That's the begining of the big romance, with the dame leaving her all-hands host flat to trail along with the amateur bandit.

Later on Swagger and the girl are a Russian dance team in a class night club. The place is held up by a band of mugs headed by none other than Von Stahl, now very Americanized. Because Von Stahl once saved his life, Swagger helps him out of the jam through several ridiculous moves and brings about the return of the jewels to the club's guests.

And about midway Swagger, in want of food, asks $10 on the Von Stahl pistol. The unk carries it to the rear for valuation, where Von Stahl again shows just in the nick of time. Von Stahl is fencing there, and when spotting his own gun and then his old pal Swagger through the peep hole, ordered unk to give the lad $200 on the gun, not $10. And Swag didn't ask why. If he had, and had received an answer, it would have resulted in a different story and picture. If Pathe would take a chance on another "Swagger" there's the spot to drift into a second story.

Cafe shots are of the usual film type but well done herein. Especially good are the doublers for the principals in the dance numbers, while in closeup La Rocque impresses fairly well with a few hocks and knee-drops.

Outside of La Rocque and Miss Carol, cast is unimportant. Victor Potel, who used to be the screen's champ imbecile character man, has the part of Swagger's loyal flunkey, calling for little more than sly lifting of the eyebrows whenever a woman enters the case.

In the early (war) portion, La Rocque makes his entrance in a French taxicap, presumably returning from furlough. The arm and leg dame routine, with no face visible, is included in the cab stuff. When assigned to go after Von Stahl, Swagger is so intoxicated he cannot stand on his feet, yet he sails his ship and brings down the terror of the war while still drunk. *Bige.*

MOTHER OF MINE

(FRENCH MADE)

Zerovich production released by Zakora. Directed by Jacques Feyder. Author not credited on screen or program. At Cameo, New York, week Dec. 22. Running time, 65 minutes.

The Mother.....Rachel Devrys
The Father.....Victor Vina
The Priest.....Henry Duval
Pierette.....Pierette Honyez
Arlette Dertiole.....Arlette Peyron
Jean Amsler.....Jean Forrest

This astounding idea is paralyzing in its novelty and in the mightiness of its conceptions. Great thoughts, cradled in the mind of this French producer, fostered reverently amid the snowclad mountains of Switzerland, evidently brought on this orgy of celluloid consumption.

The ingenuity in plotting in construction as exhibited here is amazing—amazingly stupid. It is presented as if it were a masterpiece. It is intended to affect the audience as a startling scrutiny of child psychology.

A little boy is left without his mother. He is deeply affected. He cries. He doesn't like his stepmother. He hates his foster-sister. So much so that he splashes her with water on one occasion and throws her favorite doll away on another. Tragic? Yes or no?

There's a priest in it. Meant to be clever because shown playing chess and toying thoughtfully with a pipe. He is a well-meaning, kindly person, but his prominence is inexplicable. He is the unofficial adviser. He tells the boy's father to marry again and tells the boy he must like it.

There are shots of the dead mother's grave, flashes of mountain peaks, pictures of horses walking, trotting and sitting, men, women, children, clothes, snow, a house, and the little boy getting nuttier with every passing sequence.

What the producers have here is the story of a particularly unpleasant child, precocious and obnoxious, a terrible infant always in trouble and troubling others. That his mother died fails to make him interesting.

No acting, no meaning. Blank faces registering at the behest of the blank heads who directed. No story, merely a series of incidents, shots of things and beings, without significance.

It's one of those things that shouldn't have been mentioned in the first place. *Mori.*

LUCRECIA BORGIA

(ITALIAN MADE)

Produced and directed by Richard Oswald. Released here through Unusual Photoplays, Inc. Edited and titled by J. W. McConaughy. In cast: Conrad Veidt, Lina Hais, Paul Wegener. At Little Carnegie Playhouse beginning Dec. 21. Running time, about 75 mins.

Italy's most notorious lady is here revised into a handsome stout who goes into wedlock and sticks. In this picture version her brother, Cesare, is the bad egg. Imposing sets and realistic locales, with a flash of dramatic merit here and there, will get it by in the arty houses.

Story is weak with no sustained suspense and overacting is a conspicuous distraction. Precarious for general bookings.

Anti-Catholic propagandists will probably take to the way the wicked Cesare, who is always having some one killed for no particular reason, winds the Pope around his finger in this yarn.

Excepting the color in the settings, weird lighting and an attack on a castle, little remains to impress. Mixture of intrigues by Veidt, as Cesare, are so exaggerated as to be without meaning. His attitude toward his sister, Lucretia, would be repugnant were the part not played so artificially by Lina Haid. *Waly.*

SALLY'S SHOULDERS

FBO production and release, directed by Lynn Shores, from novel by Beatrice Burton. In cast: Lois Wilson, Huntley Gordon, George Hackathorne. At Loew's New York, one day, Dec. 18, as half double bill. Running time, 65 minutes.

Good domestic drama with a box office title that will win approval in the neighborhood houses on a double bill. Flicker could have stood alone in some of the better class houses, being modern except for a few sequences that call for an elastic imagination.

Plot has Lois Wilson, formerly of the elite, running a restaurant and at the same time trying to keep her giddy sister and bad boy brother out of trouble. Latter, employed in a bank, gets in a jam in a night club which has a game room attached. Under obligation to the gambling house operator he becomes involved in raid on his sister's restaurant, where the night club operators have secreted a load of booze. Her means of a livlihood shut off by an immediate padlock, Sally is forced to become a hostess in the gambling roadhouse that has paved the way for her brother's and sister's downfall.

Sequences that follow parallel some of the scenes from the current stage play, "Night Hostess."

Title refers to Sally's brave shoulders in managing things and will not disappoint those who pay in expecting something else.

NEW MEN

(FRENCH MADE)

Paris, Dec. 10.

The successful comedy, "Les Nouveaux Messieurs," of F. de Croisset and the late Robert de Flers, created at the Theatre des Varieties a few years ago, forms the scenario under the same title

(Continued on page 42)

We're Goin' to Have a
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We Hope That You All Will
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STAFFORD
and His Orchestra
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(SWEETHEART)
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The Greatest Ballad In Years!
"MY OLD GIRL'S MY NEW GIRL NOW"
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As Sweet As "MY BLUE HEAVEN"
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A Happy-Go-Lucky Rhythm Ballad!
"MY BLACKBIRDS ARE BLUEBIRDS NOW"
by CLIFF FRIEND and IRVING CAESAR
La-la-la-Doo-doo-doo-Dee-dee-dee!
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Oct. 14, 15, 16—Congress, Chicago, Ill.
Week Oct. 20—Regal, Chicago, Ill.
Week Oct. 27—Capitol, Chicago, Ill.
Week Nov. 5—Rialto, Chicago, Ill.
Week Nov. 17—Oriental, Chicago, Ill.
Week Nov. 24—Paradise, Chicago, Ill.
Week Dec. 1—Harding, Chicago, Ill.
Week Dec. 8—Norshore, Chicago, Ill.
Week Dec. 15—Tower, Chicago, Ill.
Week Dec. 22—Missouri, St. Louis, Mo.
Week Jan. 5—Capitol, Detroit, Mich. (Return Engagement)
Week Jan. 12—Fisher, Detroit, Mich.
Jan. 20, 21, 22, 23—Coronado, Rockford
Week Jan. 25—Capitol, St. Paul
Week Feb. 1—State, Minneapolis
Week Feb. 9—Wisconsin, Milwaukee
Feb. 17, 18, 19, 20—Riveria, Waterloo
Feb. 21, 22, 23, 24—Ft. Armstrong, Rock Island, Ill.

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BROWN, RKO PRES, THEIR NEW SANTY

Abolishes Circuit's Participation in Agents Commission — Retains Collection Agency to Collect Agents' Commission with But Nominal Charge

LOYALTY IN RETURN

Hiram S. Brown, president of Radio-Keith-Orpheum, is a vaudeville agent's idea of Santa Claus. Through Brown's order, issued Monday, all Keith agents will receive all of their rightful five per cent. commission on Keith act salaries commencing Jan. 1.

To make that positive, Mr. Brown will continue the Vaudeville Collection Agency in the Keith office, with instructions for that agency to retain the amount of the agent's commission from the act's salary at its source (theatre). The agent's sole expense will be a nominal pro rata charge according to business done through the Agency, toward the expense of its operation.

In return Brown only demands loyalty from the agents.

R-K-O's president is also said to have determined that with his abolishment of the agency's split with the agents, that all "staking" must cease on the Keith circuit. This staking refers to an actor staking an agent or an agent staking a booker, in New York, Chicago or at any point where Keith's operates an agency, including Boston and Los Angeles.

The custom of the Collection Agency has been to collect the usual five per cent. commission for the Keith booking office, a practice made acceptable years ago through common usage and by other circuits' agencies. The Collection Agency, at the same time, collected for the agent another five per cent. Of the agent's five per cent. the Collection Agency retained one half, or 2½ per cent., turning over to the agent but one half of what the agent earned. The excuse for the division was given as "service."

Agent and Act

This obligatory and arbitrary practice forces the agent to frankly inform the act he could not operate at a margin of 2½ per cent. commission. The act took the hint and sent the agent every week out of its salary, after the original 10 per cent. commission had been deducted, another 2½ per cent or more to his agent. It generally worked out that through the agent and act standing in cahoots under the imposed conditions, that the agent attempted and frequently did secure more salary on the Keith time for the act than the act had asked for or expected to receive. Which left the mathematical problem of Keith's through its Collection Agency robbing its agents of 2½ per cent. and in turn being robbed itself for five to 10 times as much as that 2½ per cent. amounted to.

Brown, lately selected president of R-K-O and who does not officially assume the office until Jan. 1, appeared to hop onto that "Collection Agency" smell when first around the Keith office, strange territory for him, as he has been for several years heading the leather industry. The more Brown sensed the injustice of the split commission the more he disliked it, from accounts.

It became rumored around. Last week Variety printed the Collection Agency affair would probably be taken under consideration by the president. Following that publication three Keith agents, Charlie Morrison, Charlie Bierbauer and Morty Forkins, wrote a letter to Brown, requesting a hearing to give him their side of the Collection Agency mess. While the agents acted as individuals they expressed the agents' side of the entire matter when Brown immediately granted them the interview.

Personally Announced

Following their visit Mr. Brown is said to have decided the split must go. On Saturday he announced it to the trade press in person, and Monday, also in person, notified all of the Keith agents assembled before him that the split would be abolished commencing Jan. 1.

The abolition of the split commission with all of the 50 or 75 Keith agents and producers (with assistants) receiving full commission carries with it the penalty of instant dismissal to any Keith agent accepting any amount for any reason from any booking. It may be stated from authoritative Keith sources that any Keith agent at any time, now or future, accepting a stake from an act in cash, money order or check, may be complained of in the strictest confidence to the Keith general manager, John Ford, or its president, Mr. Brown. Either will conduct his investigation in a manner not to embarrass the act or give the complaint publicity of any nature.

Or any act so wishing may make its complaint to Variety in confidence and Variety, after investigating in its own way and convinced of the act's statement, will print the facts and name the agent, but not the act.

The same thing applies to a Keith agent identifying a Keith booker, directly, indirectly or in collusion.

Mr. Ford is known to have disapproved of the Keith Collection Agency method of retaining a part of the agent's income ever since Ford entered the office last summer. Ford's opinion may have had weight with Brown reaching his decision.

Keith's, Sole Protector

With the collection agency now operating as a collection agency for the agent and without deduction leaves Keith's as the only circuit in the world which protects its agents in their commission on acts' bookings. As a rule, and so with Keith's before the formation of the collection agency, the agent had to depend upon his own collection system or the good faith of actors for commission. This did not always work out for the agent's bank roll. Many acts neglected to settle when far away from New York and the agent's glare.

Some of the Keith agents have been favored above others, an apparent injustice, regardless of all else. One agency has been receiving the full 5 per cent right along from the collection agency; two others have taken down 4 per cent, leaving the remaining one for the agency, while others have gotten 3, with 2 for the collection agency.

Good Will Gainer

This radical action by the incoming head of Keith's, new to the show field, but not new to business, is probably the greatest good will gainer Keith's could have amongst its agents who are very important factors in its operation. Among the Keith agents are some very good ones and a few very bad ones.

As an instance, if it is true that a Keith booker has a piece of a Keith agent's office, as has been so strongly reported, that association had best be dissolved immediately.

And another, to the effect that Keith bookers who have been keeping list of agents' bookings with them and the pay offs had best destroy those lists.

All in Fresh Start

From what may be gathered from Mr. Brown's intentions to date, one is that he looks upon Radio-Keith-Orpheum as starting a new era and with a clean slate. Keith's, through Brown, appears to be making an all new start, also insofar as agents and actors are concerned, for the actors by abandoning the blacklist and with the agents the split commission. The agents, acts and bookers may accept that also as their point of commencement with R-K-O, if they prefer the clean way, and forget the past, this applying only to agents or bookers who are wrong. All are not; the wrong ones are in the minority by far, but a drop of ink in milk discolors the entire surface.

Pernicious Blackjack

The Vaudeville Collection Agency, the most pernicious blackjack ever inflicted upon a business organization, was perpetrated during the earlier reign in Keith's. It was a side money graft with the net proceeds divided between three or four of the Keith executives. Of late it became part of Keith's, so Brown is voluntarily casting aside income for the circuit by his abolition. The collection agency was questioned in a federal court proceeding against Keith's and other vaudeville interests, but with the decision that vaudeville is not interstate commerce, the probe had to be withdrawn.

As a destroyer of morale, teacher of corruption, tearer down of loyalty and disrupter of confidence, there has never appeared in any part of the show business anything like the collection agency's commission split, to commence to approach what it did with and for each of those. It spread disloyalty throughout the ranks of the helpless agents, spread into the actors through the actors finding they had to give up, after the actors had grown familiar with an increased salary, and generally became accepted, even outside of those directly affected, as the most destructive and expensive easy money racket ever devised inside a business organization.

Besides costing Keith's the loyalty of the agents and in part the actors, the collection agency's split has cost Keith's during its years of existence millions upon millions of dollars in padded, added or extravagant salaries.

9-Reel Short

Around the Palace they say Dooley and Sales are making a nine-reel talking short.

Clown Was Unfunny When Wife Nagged

Chicago, Dec. 24.

Mrs. Gertrude Selby Netcher, former film actress, was granted a divorce here from Townsend Netcher, vice-president of the Boston Store, on grounds of cruelty.

Netcher is reported to be a possible next husband for Constance Talmadge, who is in Nice with her mother and sister. The mother says it isn't likely, but adds you never can tell what the children will do.

Mrs. Netcher testified before Judge Sabath that her husband committed two acts of cruelty. One was in their home at Santa Monica, when he knocked down her bedroom door and struck her several times after she had complained about his staying out late, according to her testimony. The other was last year in Chicago, she says, when Townsend found a masseur rubbing her and demanded to be rubbed himself. Refused, Townsend is claimed to have ejected his wife from their apartment. The suit was uncontested, although an attorney represented Netcher at the hearing. An alimony agreement is said to have been reached out of court.

Ran Out of Laughs

James Murphy, former circus clown with Ringling Bros., has filed a bill for divorce from Josephine Murphy on charge of desertion. Murphy claims that until his marriage in 1924 he was successful in his profession, but that his wife's nagging tactics broke his spirit and made him incapable of producing laughs. Eventually he was thrown out of work because of her, he claims.

The Murphys separated in 1926, but hubby states the wife still gets in touch with him at intervals for a little nagfest. He wants legal riddance of her so he can go back to work.

Cleo Balcom, head of the Aeroplane Girls jazzband vaude act, was granted a divorce here from Tom Sherman, pianist and composer, now with Ager, Yellen & Bornstein. Decree was granted on grounds of desertion. Marriage in 1915 and separation in 1925. Sherman is said to have previously made a $1,000 alimony settlement out of court. Suit uncontested.

Danny Simmons in Supreme Charge of New York Houses, Keith-Booked

Danny Simmons returns to the Keith office next week, in supreme charge of al. New York theatre, Keith-booked, except the Palace.

Simons was recalled by John Ford, Keith's gen. mgr. The booker had voluntarily left the Keith office in August. He had been a highly rated booker there, booking many of the New York houses.

On his return over 30 theatres will fall onto his books. Simmons is said to have conditioned that there will be no interference in his work by any member of the Keith booking organization.

Simmons' return is looked upon with favor in vaudeville circles, for Simmons is known as a square shooter with no favorites.

At the present time the booking situation with the Keith New York theatres is the subject of talk. Simmons will likely straighten it out in a hurry.

Line Up

The New York booking and theatre line-up under Simmons' direction is currently:

Jack Dempsey — Hippodrome, Broadway, 81st St., Riverside, Colseum, Fordham, Albee, Kenmore, Flushing and State (J. C.).

Mark Murphy — White Plains, New Rochelle, Yonkers, Mt. Vernon, 58th St., 86th St. and Newark.

Paddy Schwartz — Royal, Orpheum, Bushwick, Hamilton, Greenpoint, Capitol (Union City) and Keith's (J. C.).

Jeff Davis — Jefferson, Regent, Franklin, Chester, Prospect, Madison, Tilyou, Strand (Far Rockaway).

Arthur Blondell — State (New Brunswick) and Capitol (Trenton).

Bill McCaffrey books the Palace.

TAXI DRIVER ALWAYS WINS

Reed and LeVere Found It Out in Decatur—$45 Extra Tap Too

Chicago, Dec. 24.

Reed and LeVere, at the State-Lake last week, came near muffing the date as a result of tangling with the law in Decatur following a jam over a taxi bill.

The boys talked it over hot and heavy with the cabby, claiming his taximeter had the heebie-jeebies.

In the melee a bystander, innocent as usual, had his head smashed and was escorted to the hospital. The driver preferred charges against the two performers and they were hauled to the hoosegow where they stuck until five in the morning, after which they were fined $13 and costs and told to blow.

To make possible their appearance at the State-Lake the boys hired another car to bring 'em here and paid off $45 for fare. No arguments here, as this one made them pay in advance.

Allen's Divorce Decision Coming Late in Jan.

Edgar Allen's wife, Katherine Murray Allen's divorce suit against him implicating "a Mrs. Browning," to be decided after Jan. 20, by which time supplementary papers must be served, did not identify the co-respondent as Peaches or Frances Heenan Browning.

Allen characterized the suit as a publicity-grabbing bid by his wife, a former vaudeville prima donna. His attorney, Lee Parsons Davis, subbing for Julius Kendler, the latter still too weak from a recent illness to actively try the case pointed out that Mrs. Allen had made a request to a publisher that every time Peaches' photo was published hers should be placed adjacent. It was stated that Mrs. Allen had made the request that she be accorded as much free space as necessary out of it. This phase was ordered stricken off the record as irrelevant.

A colored household menial of the Allens' Larchmont home was obviously in bad straits on the witness stand. The presiding justice stated that he would leave nothing undone to secure an indictment for perjury for "somebody concerned in this case."

Allen is currently managing Peaches as he has since the marital split with his wife.

Belasco's Flop Unit

Al Belasco, after sinking a couple of grand in a unit for vaude, has sent the production to the warehouse. He has accepted an offer to go back to the m. c. racket at the Wisconsin, Milwaukee. He closed at the Branford, Newark, a couple of months ago.

Ned Norworth was with Belasco in the flopping unit called "Stripes and Bars."

OFFER FOR MAE MURRAY

Mae Murray and her band of five musicians have been offered an Orpheum route by the Keith offices at $5,000. This salary is irrespective of transportation costs for herself and musicians to be paid by Keith. Miss Murray has not so far accepted.

Meanwhile she is playing some de luxe eastern film houses, being in Rochester this week.

Musicians on Shorts

Los Angeles, Dec. 24.

Jan Rubini, violinist, and Dave Dryer, song writer, have been engaged by Warner Brothers for Vitaphone shorts.

Vernon Rickard, singer, will appear with Rubini, accompanied by Mona Content.

Nora Schiller will sing some of Dryer's songs, with Dryer accompanying.

Mabel Berra Killed Trying to Save Dog

Mabel Berra, wife of Charlie Allen, the agent, was accidentally killed at Great Neck, L. I., Saturday afternoon when she chased her pet dog out into the road in an effort to save it from oncoming traffic.

The motorist who ran down Miss Berra missed the dog but fatally struck the human victim. The Allen's live at Great Neck.

Miss Berra retired professionally when she married the agent who is associated with M. S. Bentham.

Marion Harris Buys Off Shubert Contract

Marion Harris bought off her contract with the Shuberts for around $2,500. The comedienne had another year to go at $1,750 a week, booked through Lyons & Lyons, which agency received only $100 commission from her with Shuberts paying the balance of $75.

Miss Harris walked out of the Jack Pearl starring show, "Well! Well! Well!" dissatisfied with her role.

William Morris and Hermine Shone are jointly handling the comedienne who made a personal appearance with Phil Baker at Keith's Palace Sunday afternoon, preparatory to her resuming for Keith's week after next.

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Bill Mack, Agent, Fills in Date, Alone For Marvin Schenck at $160 Net Loss

Tonight (Wednesday) Bill Mack, the agent, will drag himself, wife and props from Loew's American, New York, probably say a little prayer for Marvin Schenck and hit the hay, $160 in the red for the 3-day engagement.

Before going agent Bill Mack had a good act with himself in it; also his wife, Ida Regal. Marvin admits Regal and Mack were oke. Bill says Loew's play.d him so often he bought stock in the circuit.

When going agent, a careless switch for any actor, Mack thought it would seem silly to cast away a good act. Marvin had said it was a good act. He had done even more —booked it. So Bill slipped the act to another couple, probably under such an arrangement as only an actor gone agent could make.

Time came and went; the act worked, Bill work.d and Marvin booked. Bill kept on agenting and Marvin kept on booking.

In due course as Time fooled around Bill suggested that the Regal and Mack act, exclusively booked by Bill Mack, again be played by Marvin Schenck on the Loew Circuit. Marvin argued it with Bill; wasn't the original turn, etc. Bill said Loew's couldn't tell the dif; Marvin steamed up Bill some more, but slipped the act in on the books fo. the American the first half this week.

Then someone discovered the No. 2 Regal and Mack had been previously booked elsewhere. Couldn't play the American.

Sad News

Bill eased in the Schenck office to whisper the sad news.

Marvin got sorta hard boiled. First he chilled and then he froze. While Schenck was putting over the works, Bill boiled too, but on his blood pressure. It was about 120 in the shade around Bill, when Marvin suggested there was still the original Regal and Mack.

"And maybe you'd think I wouldn't?" said Bill.

"And maybe you think you won't," answered Marvin.

"And maybe you think I couldn't," replied Bill.

"And maybe you think you won't have to fill in that No. 6 spot. So get the wife and props out of the hock, report at the American for rehearsal and go to work the first half," concluded Marvin, though he did linger long enough to add that since Bill's revival was in the nature of a comeback, equivalent to a try-out, the kale for the three days, if Bill finished the date, would be $40; Bill to collect his own commission.

Mack took the stuff out of storage, rehearsed with his wife in the parlor, paid off the necessaries and when opening at the American Monday, he was $200 in the box up to that time.

This is without three new dresses for Mrs. Mack. The Missus saw her chance and got right in the wardrobe money.

Bill's not going to continue on the Loew time even though he should be offered $50 for the next half, but will go agent once more.

Marvin told Jake Lubin among others and the mob was at the American the opening performance. Bill has been there every performance since Monday. The American only plays three a day, two downstairs and one on the roof.

And Marvin has gone hard boiled again.

EDNA HIBBARD IN SKETCH

Edna Hibbard is enctring vaude under direction of Ben Boyar in "Trailed," a sketch by John Dilson. Leslie Adams in support.

Butterfield's Financier

Chicago, Dec. 24.

Lawrence E. Gordon, finance company head in Battle Creek, Mich., has been appointed assistant to W. S. Butterfield, president of the Butterfield circuit.

Gordon joins the Detroit main office Jan. 2, and will handle financial matters.

Gray Sisters Dissolve

Gray Sisters have temporarily shelved their harmony singing act.

Rita Gray goes into juvenile steppers while Helen Gray will head her own flash act.

IN A TURKISH BATH

An actor booked for a date in a Turkish bath which provides entertainment for its patrons asked when the show started. The answer was:

"You can start working when the men stop sweating."

HARRY ROSE'S SALARY

Double Now in Vaude of Amount "Big Time" Wouldn't Pay Him

Harry Rose is staging a return to vaude after three years in the picture houses. Opens for Loew's this week at the Metropolitan, Brooklyn, N. Y. Rose was among the many acts deemed "through" by big time a few years back. His returning vaude salary is double that received when leaving.

Sid Silvers Walks Out on Little Club

Sid Silvers walked out of the Little Club show after the opening Friday. Phil Baker is the chief attraction at $2,000 a week and a percentage.

Silvers thought all the others were taking cuts as a concession but discovering otherwise he left.

Baker and Silvers, otherwise, continue as professional partners, now in their second week at Keith's Palace.

Baker and his former partner, Ben Bernie (and orchestra) will be reunited, with Sid Silvers also, in the forthcoming Shubert production of "The Cabaret Boys" by Samuel Shipman and John B. Hymer. Silvers and Baker are under Shubert contract, with leave of absence for vaudeville bookings until the show is ready. No date has been set for the production.

Baker and Bernie have reunited as a production team with "Cafe Tomaza," a flop musicomedy, which has been twice out and in which their backer has confidence for a third attempt. Shuberts are associated in the Baker-Bernie production.

Outstared Bandit

Columbus, Dec. 24.

Defying a gunman and out-staring him, a young woman cashier saved the box office receipts of Loew's Broad theatre when it was held up last week.

Margaret Roberts was counting the day's receipts when the stick-up guy shoved a gun through the window and demanded the money.

Instead, the girl crammed the bills into a box under the counter and stared at the gunman unfrightened. He found the silence apparently embarrassing, and fled upon the approach of some pedestrians.

Ruth Mix Quits

Ruth Mix walked ou' on her vaude act after playing three and a half weeks of show dates for Keith's. She was unable to secure a salary commensurate with what the young woman believed the Mix name and talent worth.

Ruth is the daughter of Tom Mix. She had been doing an act with Three Jesters, male trio.

Harry Weber will send the trio out on their own.

WINDSOR BOOKING EAST

Capitol, Windsor, Ont., now booking through Keith's, Chicago, will book east starting next month.

House, using five acts (split week) and films, is one of the Canadian Paramount string and plays the only vaude in Windsor.

In the east it will be on Wayne Christie's book, along with the Hollywood, Uptown and Oriental theatres, across the river in Detroit.

U'S 4TH VAUDE SHORT

Los Angeles, Dec. 24.

Universal is working on its fourth short in sound with the Brox Sisters.

First to be made of this series, as an experiment, was "The Jazz Band," comedy, using local talent.

Keith's Objected to Whiteman Doubling

In view of the $6,000 he was only receiving for the week's (Dec. 30) engagement at Keith's Palace, New York, Paul Whiteman didn't care whether he played it or not and told the Keith bookers so, when they objected to Whiteman's opening for Ziegfeld atop the new New Amsterdam Roof midnite frolic Dec. 28. Keith's position was that its booking date preceded the Ziegfeld engagement.

Whiteman is in for $15,000 net for two weeks with his band on the new roof. He will double the first week at the Palace. He cannot hold over a second week at the Palace because of a prior booking at the Cincinnati Automobile Show at $17,500 for the week after, but can round out two weeks for Zieggy through closing on Friday and making Cincy Sunday.

Keith's offered Whiteman $7,000 for as much time as he wanted but accepted only Keith's Palace, Cleveland, to break the jump between the Cincy auto show and another automobile expo in Detroit.

Whiteman's "King of Jazz," Universal sound special, has been set back another month, until April 15. Whiteman may decide to set it back until summer, accepting some foreign offers. These would have followed the U picture if the picture company had maintained schedule.

Whiteman's $6,000 at the Palace is net, booked direct by Jimmie Gillespie.

BILL STANLEY AT 75

Oldest Loew Mgr. Given Dinner and Gold

Bill Stanley, 75, considered the oldest manager in the Loew theatre service, felt pretty good when 75 men comprising execs and managers tendered him a testimonial dinner last week.

Bill was speechless when presented with $75 in gold.

Stanley is at present acting as a pinch hitter, relieving New York managers during vacations and emergency periods.

Single with P. A.

Keith's is sending a press agent in advance of Will Fyffe to make contacts and build interest a week ahead of all vaude dates. That establishes Fyffe the only single in vaude with an advance man at the circuit's expense.

The Scotch comic, just arrived, opened his second American tour at the Palace, Chicago, this week.

B'way Winding Up

Broadway, New York, winds up its Keith tenancy Saturday.

Anticipating a near closing through the recent sale of the building for a new mercantile site, vaude and pictures have been booked from week to week.

KEITH BONUSES

Curiosity over Keith bonuses, if any, this season to its staff was settled last week, when the distribution was ordered for Xmas. Not as large as in other years, it is reported, but at present the bonus appropriation is entirely the expense of the organization. Previously there had been contributions to a fund held for annual holiday disbursement.

SHERIDAN, CHI, PLAYING ACTS

Chicago, Dec. 24.

Sheridan theatre, one of the defunct Ascher houses being operated by Joe Leo and the Chicago Title Trust Company, has gone vaudfilm.

House now playing five acts on a three-three and one split. Booked by Henry Shapiro.

Staging Film's Dances

Los Angeles, Dec. 24.

Maurice Kusell has been signed by Universal to stage the dances for "Broadway," film.

Boland Sketch Off

Vaude has lost Mary Boland and her sketch. She's going back to the legit.

Miss Boland lingered but a few weeks.

Writer Asks Chicago Journal Why N. V. A. and Needy Vaude Actors?

Chicago, Dec. 24.

This letter in the Chicago Journal inquires why there are needy vaudeville actors, if the promise of stage spieling N. V. A. coin promoters during the N. V. A. drives to take care of the needy vaudevillians, is kept.

It refers to a printed story of vaudevillian who had to sell his performing dog, for sustenance for himself:

Those Needy Vaudeville Actors

Editor the Journal: The story of the down and out vaudeville artist and his dog, which appeared recently in The Journal, must have touched the heartstrings of many readers. The actor is compelled to sell his pal and co-worker, his partner of years in vaudeville, because the "ham actor" had to eat.

The readers of The Journal who patronize those theatres sponsoring National Vaudeville Artists' week, must also wonder how a condition of this kind could exist, as they are told by the "minute speakers" from the stages of the theatres, during this N. V. A. week, that the fund collected from the public who visit these houses is for the sick and needy artist and, as we are told, the collecting of funds during N. V. A. week is national, a goodly sum must be brought in from the hundreds of theatres.

Therefore, the actor who was compelled to sell his dog, that he might provide food for himself, and the actresses who sold their costumes for the same purpose and the passe ladies of the vaudeville who are in such dire need, surely must know that help awaits them and is gladly given them, when they make their needs known to the National Vaudeville Artists.

We do not think that that organization would permit either a "ham actor" or good actor out of work to go hungry or to sell their little dogs or their costumes that they might eat. What a pity if true. These actor folk give generously of what they have in time of need. They are the first called and the first to respond when money is needed after the cyclone or earthquake.

If this actors' organization is not taking care of the needy and down-and-out actor, then it becomes the public's business, because we are called upon to help and we do give, and how, for just this cause.

So with the help of The Journal and its observing reporters, an investigation and speedy help for those unfortunates who are always ready to help others is in order. J. M. T.

Actors' Union Incorporates in Ill.; Officers of Vaude Ass'n Elected

Chicago, Dec. 24.

Following the meeting of 35 actors in Chicago four weeks ago to organize vaude performers, incorporation papers for the Actor's Union of America were filed at Springfield, Ill., with the Secretary of State. The Union's headquarters are here.

Officers listed are Jay Bogart, president; Joseph Allen, vice-president, and Jack Atkins, secretary-treasurer. On the board of directors are Phil Philips, R. C. Davis, Fred Knapp, Art Tackman, Frank Callan, Joseph Scott, Jay Bogart, Billy De Wilfred, Buddy Howard and Joseph Allen.

It is said this is intended as a national union for vaudeville performers. At the meeting in Chicago it was intended as a Chicago organization, as a similar project was under way in New York.

Advisability of applying for affiliation with the American Federation of Labor, and of arranging working agreements with the musicians' and stagehands' unions were agreed upon. It was also conceded that conditions in Chicago and elsewhere have become pretty bad for performers through the inroads of sound pictures and lack of organization among vaudevillians.

The following purposes of the union were set forth:

Better working conditions generally for vaude performers and chorus girls in vaude and burlesque.

No free shows.

Not more than two splits weekly.

Affiliation with the stagehands and musicians.

Affiliation with the A. F. of L.

In no way has it been reported as to the known fact that the Vaudeville Branch of the Four A's (including Equity) holds the A. F. of L. charter for a vaudeville actors' union. That it is said the forming Actor's Union proposes as one of its purposes to apply for an A. F. of L. charter would indicate no connection between the Actor's Union and the Vaudeville Branch.

With what intent the word "Union" was inserted into the new society's title is not made clear.

The White Rats Charter

A charter as a labor organization was granted the White Rats of America some years ago by the A. F. of L. Under that charter Equity and two other theatrical organizations of performers (including the Yiddish theatre actors) formed what is known as the Four A's, with the former White Rats becoming known in the quartet as the Vaudeville Branch.

By virtue of having procured the A. F. of L. charter, James Fitzpatrick and Harry Mountford, in arranging with Equity and the others to come under the protection of the A. F. of L., provided that their title to the Rats' A. F. of L. charter should be perpetual. Fitzpatrick was the last president of the White Rats and Mountford its active secretary. In the extended scope to the Four A's, Fitzpatrick became an officer and remains one.

Mountford is understood to be continuing the Vaudeville Branch, with but a slim membership and doubtful dues payers. His principal income is reported as a dues splitting agreement with Equity upon the amounts paid to Equity by vaudeville performers when going into the legit. The amount Mountford claims for that reason is much larger than the money he has thus far received from Equity.

Mountford was reported some time ago to have said the Vaudeville Branch alleged a large balance due it from Equity and that sooner or later Mountford thought suit by the Vaudeville Branch against Equity would be instituted for an accounting and recovery.

None of the names mentioned as the incorporators of the Actor's Union is known, with one exception, in the east, either as performers or in the show business. The story from Chicago failed to mention their individual standing, if any, as actors in the west.

Norman's Weak Voice

Karyl Norman, Creole Fashion Plate, has been compelled to sidetrack dates indefinitely through loss of voice, the after effect of a recent seige of pneumonia.

Norman was stricken while playing a vaude engagement in Chicago. The malady left him in a weakened condition and throat specialists advised a rest of the vocal chords.

HOWARD GREEN WRITING

Los Angeles, Dec. 24.

Howard J. Green, former vaude producer, has turned out to be Columbia's top dialog writer.

Green just finished the script for "The Younger Generation" and has been assigned to provide gossip for "The Donovan Affair."

Colored Cantor for Poland

Toiva Larue, nationally known colored cantor, has been signed for a three months' tour of Europe starting late in January in Warsaw, Poland. This is to be Larue's first continental appearance.

The colored cantor is under the management of Edwin A. Relkin.

Panic on for Agents; Drawing Acc'ts Off; Acts with Cash Given Preference

With the panic on in the vaude agency field through booking jams affecting practically all offices booking out of New York, most of the agencies have suspended the usual drawing account to employees which has been customary.

Staffs remaining with the agencies under the new arrangement are getting only a percentage of the income from acts actually placed by them with circuits or independents. Most are sticking under the new arrangement figuring a break will sooner or later.

Prior to the present enforced economy wave, the act peddlers had been allowed a weekly drawing account against accrued business. Many are away ahead of their employers, especially through having been carried on their drawing account through summer.

Another angle is that the boys don't get theirs until the agencies receive the commissions, which is vastly important. It has started a new racket of the peddlers giving preference to acts able to pay on receiving contracts rather than at the end of the engagement.

Many with coin are glad to do this to keep working until the vaude situation around New York becomes better.

Michael Kallesser, legit producer, is taking a flier at vaude with "Babes in the Woods."

Salary Committee Is Appointed for Keith's

A committee has been appointed in the Keith agency to pass upon salaries for acts, new and submitted. John Ford, Ted Lauder and Max Gordon are on the committee, along with Earl Saunders as the chief booker and probably Danny Simmons as the New York booker, when he starts next week.

It is said Ford goes on for the box office, Lauder to pass on applicability, and Gordon for production act's costs. Saunders and Simmons as bookers are expert on general values.

BARD AT L. A. MET.

Los Angeles, Dec. 24.

Ben Bard opens this week at the Metropolitan as m. c., replacing Frank Jenks, there for 26 weeks. P. Jenks, loaned to Publix by Fanchon and Marco, returns to the West Coast fold opening at the Egyptian Dec. 28. On that date sound goes in at this house.

Shorts by Grapewins

Charles Grapewin and Anna Chance, vaude vets, will make a series of talking shorts by Universal.

SMALL TOWN MASHER

Wabash, Ind., Native Tried to Crush Peggy Visser in Restaurant

Indianapolis, Dec. 24.

A small town smasher is out under $500 bail for assault upon Peggy Visser of vaudeville.

It happened in the hamlet of Wabash, Ind., the town that named the river. Peggy was eating in a restaurant and about to start on her second portion of ham and when she felt the eye of Lee Ragan upon her.

Peggy didn't find out Lee's name until he was pinched. Lee was pinched after he had kicked Peggy. Peggy was kicked because she couldn't see Lee.

Mr. Lee couldn't feel the chill Peggy was sending over him in the eatery, so he persisted in giving her the eye. When she gave him, he kicked.

Keith's Press Dept.

An adjustment of publicity for the Keith's has become effective in the Mark Leuscher bureau.

Lester Scott has the west coast, Johnny Cassady the eastern division and Abe Brin for the middle west.

For Greater New York and Brooklyn Carroll Pierce continues to do the press, with the advertising under Harry Mandel.

Helen Hoerle has become attached to the Keith bureau as a special writer.

$2,500 Weekly Saved by Shift From 4 to 3-a-Day

Chicago, Dec. 24.

Grand, St. Louis, owned and operated by R-K-O and one of the first four-a-day houses in this country, will start off the new year with a three-a-day policy.

The cut, it is figured, will save over $2,500 a week in salaries to double shift orchestras, stage hands and other help.

Booking Australia

San Francisco, Dec. 24.

Harry P. Muller is en route to New York to line up eastern acts for Williamson, Australia.

Accompanying Muller is Phil Frease, vacationing east prior to joining Fanchon & Marco. Frease has been head booker for the Bert Levey circuit the past 20 years.

ROSENTHAL TRYING

Harold Rosenthal, two years handling the vaude records in the Loew offices and covering shows, has been granted permission by Marvin Schenck to try his hand at agenting.

Rosenthal on Monday became associated with the Irving Cooper office.

Jack Curtis' Unit

Jack Curtis is producing a Keith unit with the Caites Brothers.

Sid Silvers is writing the special material.

Oh Me! Oh Me! Oh Me! Oh My!

America, I Leave Thee

One More Week. America, Thou Hast

1 WEEK MORE

to

Laugh

at

HARRY HOWARD

BORN TO BE LAUGHED AT

It's Been a Great Year for Me. I Developed From a

Next to Closing Comedy Hit To a Headline Laughing Sensation

A Laughing Hit in the States Should be a Laughing Hit Abroad

Don't You Think?

Direction
MEYER B. NORTH
JOS. FLAUM

The 23rd

ANNIVERSARY NUMBER

OF

VARIETY

OUT NEXT WEEK [JAN. 2]

F. & M. Junior Stage Units Selling on Coast at Daily Scale of $125 to $150

Los Angeles, Dec. 24.

With Fanchon and Marco expanding to eastern territory with their stage shows now produced for West Coast Theatres Circuit they will also have a junior circuit of 16 weeks on the Pacific slope playing Fanchon and Marco "Varieties" to consist alternatively of four acts or girl revues to work with stage bands in the smaller houses.

The new "Varieties" will begin operating Jan. 4 starting at the Egyptian in Hollywood and sold at an average daily cost of $125 to $150.

Offices will be opened at San Francisco and in Seattle to handle bookings for both styles of shows. Phil Frease who has been in the Bert Levey office there will be placed in charge with offices in the Warfield theatre building. Harry P. Muller, representing the J. C. Williamson enterprises of Australia, who has had his headquarters with Levey for the past four years, will move into the F. and M. offices and do his vaudeville bookings. It is also likely that Fanchon and Marco "Ideas" will be sent by him to the Antipodes.

No one has been chosen yet for the Seattle office head.

Harry C. Arthur, Jr., now in New York arranging for the eastern bookings of the F. and M. "Ideas" has closed for nine weeks already and figures on having six more before he returns to the Coast. The first of the shows will hit around Chicago March 1.

TINSEL
METAL CLOTH
FOR DROPS
36 in. wide at 75c a yd. and up
A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, tights, opera hose, etc., etc., for stage costumes. Samples upon request.
J. J. Wyle & Bros., Inc.
(Successors to Siegman & Weil)
18-20 East 27th Street
NEW YORK

A Character Dancer of Character
REUBON
The Acme of Speed and Style
Now Appearing with N. T. G. Night Club Revue in Vaudeville
Thanks to
Mr. and Mrs. Niles T. Granlund

WARNERS' NEW AGENCY

Opens Early in Jan.—Bookers Reported to Have Gotten Contracts

A start of the new Warner Brothers' booking agency, with the Stanley houses playing vaude as its foundation, will be made about Jan. 7.

It is said that each of the departmental heads for the agency have received contracts. These are Lew Golder, in charge of agency; Harold Kemp and Eddie Darling, bookers.

DIAMOND'S 3½ WEEKS

Chicago, Dec. 25.

Billy Diamond of the Sun-Diamond office will book vaude into the Brin-Fischer-Paramount theatres in Wisconsin and upper Michigan.

The houses add three and one-half weeks to Diamond's books.

KEITH AGENTS MEET FOR ORGANIZATION

A meeting of the Associated Vaudeville Artists Representatives, a gag organization of Keith agents, was called Saturday for the object of reinvigorating the society.

It is said that with the different ideas entertained by President Hiram S. Brown and General Manager John Ford of Keith's the Keith agents hold a belief that they may at last be permitted to assert themselves.

Under the name of the former society, organized under the old Keith regime and as usual not meaning a thing while under that domination, a committee Saturday was appointed of the agents to formulate suggestions and submit them at another meeting to be held this Saturday, Dec. 29. The committee selected by the meeting holds Jules Delmar, George Godfrey, Manny Mainwaring, Jack Curtis and Charles Morrison.

It is said that the purposes of the Keith agents at present are to form a protective society among themselves, to adjust their own internal matters and act in cooperation as a body with the Keith Circuit. This is to occur under the new arrangement installed by the Radio-Keith-Orpheum president, Hiram S. Brown. Last Saturday he announced that the Keith agents hereafter will receive their full five per cent commission from acts. Previously their commission was split by the Keith office, with Keith's retaining one-half of it.

The Brown action and his announcements have led the agents to believe they are finally considered a part of the Keith organization instead of a bunch of chumps, and they are figuring to prove to the R-K-O heads that they appreciate what they are trying to do for the agents and Keith's.

It is reported as a possibility that the Keith agents, when fully organized under the new situation may invite all bona fide agents in the variety field to align with them for general welfare.

Incorporations

Balaban and Katz five and one-half per cent. gold serial notes, as an issue, is offered for sale to investors in New York State, the Secretary of State having licensed Lawrence Stern & Co., of Chicago, to act as dealer and syndicate manager. Balaban and Katz is a Delaware corporation with offices at 175 North State street, Chicago. Stern & Co., handling house for the issue is also a Delaware corporation and has offices at 231 South La Salle street, Chicago.

Imperial Chain Theatres, Inc., a Pennsylvania corporation with offices at 11 W. 42nd street, New York, has been licensed to handle an issue of its own common and preferred stock.

Rochester Cinema Guild, recently incorporated, licensed to offer for sale an issue of preferred stock and an issue of common stock without par value. It is a New York State corporation. Offices in the Temple Theatre, 30 Clinton avenue, S., Rochester. Contemplated business address of the corporation is 240 East avenue, Rochester.

Earle-Howard & Company, Inc., 66 W. 44th street, New York, has been licensed to sell common stock, no par value, of Sound Pictures, Inc., a Delaware corporation. Sound Pictures has offices at 1457 Broadway, New York.

Two companies have been licensed to deal in common stock of Jenkins Television Corp., Delaware Corporation, with offices in Washington, D. C. C. C. Kerr & Co., 111 Broadway, New York, will act as syndicate manager for the flotation of the issue, while Eugene D. Core, of 50 Pine street, New York, will act as a dealer.

All of above notices filed in accordance with provisions of the general business law designed to protect New York State investors in the sale of securities.

Edmund Breese, Edward Earle, Otto Hoffman, Stanley Taylor, Douglas Gerard and Maud Turner Gordon added to "The Hottentot," WB.

"OLD DR. APPLESAUCE"

Otherwise Arthur Frudenfeld, Now Manager St. Louis Theatre

St. Louis, Dec. 24.

Arthur Frudenfeld, known especially to radio fans in the middle west as "Old Doctor Applesauce" of radio station WOW, Omaha, has been appointed manager of the St. Louis theatre here, the Keith vaude theatre. Frudenfeld succeeds Everett Hays, whose departure from the St. Louis theatre created a big stir in local show circles.

Frudenfeld has been managing the World circuit of nine theatres in Nebraska, with headquarters in Omaha.

ILL AND INJURED

Jim Delaney, M-G-M exploitation man, in Augustana hospital, Chicago, recovering from two operations.

George Hadfield, manager Allen theatre, Racine, Wis., in hospital following operation.

Earl Dancer, producer, was removed from Wiley-Wilson Sanitarium last week and is convalescing at his home. Dancer has been incapacitated, due to a nervous breakdown.

Phil Saxe, bandsman, has scarlet fever.

Lily McWilliams, dancer, in Hollywood Hospital, Los Angeles, recovering from an operation for appendicitis.

Margery Thomas, following an operation and a month's illness of intestinal trouble in French Hospital, is around again.

Joe Dacey, Pathe film man, following an operation on his leg, has taken a turn for worse with blood transfusions administered.

Dicky Wells (Mordecai and Wells) in Post Graduate Hospital, N. Y., recovering from a knee operation.

Georgiana Urrutes (Doris Niles dancers) severely burned during show in the Music Hall, Troy, N. Y. In Samaritan Hospital, Troy.

La Vine and Evans have been compelled to cancel vaude bookings indefinitely pending recovery of Charley La Vine.

Lina Basquette's Unit

Los Angeles, Dec. 24.

Lina Basquette has been signed by Fanchon and Marco to play 16 weeks over the West Coast circuit.

Miss Basquette opens at Loew's State here Jan. 18, heading a stage unit.

Mickey Daniels signed by Cinemaphone Productions for "Babes in Hollywood," series of one-reel talkers, written and to be directed by Grace Elliott.

Walter Nilsson
"World's Master Unicyclist"
O-H-OOO!
Vaudeville
Wm. Jacobs Agency, Chicago

Twenty-five Years' Service to Theatre Managers
The Gus Sun Booking Exchange Co.
Regent Theatre Bldg.
SPRINGFIELD, OHIO
Furnishing over one hundred theatres with vaudeville through our combined offices; and over eighty with musical shows. Can always use first class standard acts.
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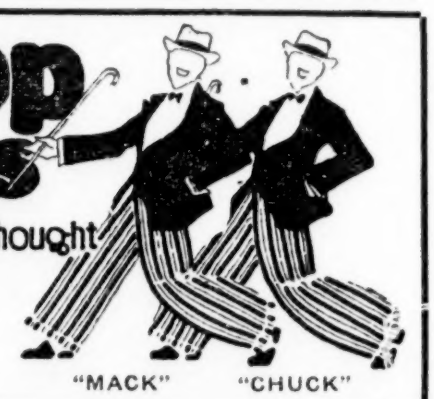
600 WOODS THEATRE B'LD'G
JOHNNY JONES
IN CHARGE

Lathrop Brothers

Four Feet with a Single Thought
Season's Greetings
Direction MILT LEWIS "MACK" "CHUCK"

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES
CONSISTENT, EFFICIENT SERVICE SINCE 1913
The Fally Markus Vaudeville Agency
Astor Theatre Bldg., N. W. Cor. 45th St. and Broadway
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STANLEY COMPANY OF AMERICA
A route of 15 weeks within 200 miles of New York
Artists invited to book direct
1560 Broadway New York City

WILL FYFFE
Vide Whole British Press:
"The GREATEST OF ALL In His Line"
ARRIVED S. S. LEVIATHAN DEC. 20
NOW (DEC. 23), KEITH'S PALACE, NEW YORK
GLAD TO SEE YOU ALL AGAIN. ATTABOY!
SO SAYETH THE WIFE

Theatres Proposed

Brooklyn, N. Y.—(Also stores) $4,000,000. Owner, corp., care of H. E. Witteman, Brooklyn. Architects, C. W. & Geo. L. Rapp, N. Y. C. Policy not given.
Camden, N. J.—(Also stores and offices) $250,000. Owner, Variety Amusement Corp., local. Architect, Howard E. Hall, Merchantville, N. J. Policy not given.
Chicago, Ill.—(Also stores and apartment building) $70,000. Owner, John Reinjas, Chicago. Architects, R. Levine & Co., same. Policy not given.
Cleveland.—$500,000. Owners, Shaker Theatre Co., Moreland Circle Development Co., Van Sweringen Co., J. J. Arnold, president and manager, Cleveland. Architect, Phillip Lindsley Small, local. Policy, vaude-pictures.
Flint, Mich.—Owner, Henry S. Koppin Co., Detroit.
New York.—$1,250,000. Owner, Highbridge Realty Co. (Loew's). Architect, T. W. Lamb, same. Policy not given.
Pana, Ill.—(Also store building and hotel) $100,000. Owner, H. Tanner, local. Architect, S. A. Clausen, Decatur, Ill. Policy, pictures.
Port Jefferson, L. I., N. Y.—$150,000. Owner, Allerton Theatre Corp., N. Y. C. Architect, Hyman Rosenson, Newark, N. J. Policy not given.
Pratt, Kan.—(Also store) $75,000. Owner, C. Barron, local. Architect, S. S. Voight, Wichita, Kan. Policy not given.
Teaneck, N. J.—(Also office building) Owner, Gilvan, Inc., G. Hirliman, 274 Madison avenue, N. Y. C. Architects, Lucht & Anderson, Cliffside Park, N. J. Policy not given.

BIRTHS

Mr. and Mrs. Patterson McNutt, in New York, Nov. 16, son. Their second child.

Mr. and Mrs. A. M. Botsford, Dec. 18 at their home, Plandome, Long Island, daughter. Father head of publicity and advertising department of Publix Theatres.

SANTA CLAUS
Brought
BILLY MARIE
HIBBITT and HARTMAN
THE
ORPHEUM CIRCUIT

MARIE HARTMAN
World's Champion Comedienne
BILLY MARIE
HIBBITT and HARTMAN
STARTING THE
NEW YEAR RIGHT
WEEK DEC. 24, ORPHEUM, WINNIPEG, CANADA
Rep.—JULES DELMAR

Olsen Unable to Agree With Ziegfeld; Walks

Dissatisfied from the start with the meagerness of his actual performance, George Olsen closed with his orchestra in Ziegfeld's "Whoopee," the Eddie Cantor starring musical at the New Amsterdam. Olsen was in at $4,250 a week for 18 men and held a contract for $4,500 for the same aggregation atop the Ziegfeld Midnite Frolic. The roof cabaret opens Dec. 28 with Paul Whiteman as the special inaugural attraction for two weeks at $7,500 a week.

Olsen and his wife, Ethel Shutta, held a run of the play contract. Miss Shutta marked her professional stage return after retiring for three seasons when she became Mrs. Olsen. She is remaining with the show, for the present anyway.

From the very start, Olsen did not jibe with the Ziegfeldian ideas. Ziegfeld's engagement of Gus Salzer as pit orchestra conductor did not click with Olsen who felt that his boys would have responded more favorably to the baton of Eddie Kilfeather, one of the Olsenites.

Olsen, rating among the top-notchers among money-getters in the band business, accepted the $4,250 for 18 men because of the additional $4,500 he would have received for his services on the Ziegfeld Roof. The $4,250 was deemed a cut by Olsen considering his last season's contract for $4,000 for only nine men at the Club Richman.

A three months' contract for Olsen's winter services at the new Deauville, Miami, becomes effective Jan. 15 at $7,000 a week, plus all transportation. Olsen is taking 18 men with him to Miami at the new resort spot, which includes a casino.

Cantor sought to intervene as peace-maker in the Ziegfeld-Olsen imbroglio, but Olsen's stand that he wasn't being given enough to do settled it decisively. Salzer is putting in a jazz combination for the Olsen spot, the band to play in the pit up to the finale.

Trouble brewed between Olsen and Ziegfeld from the opening of "Whoopee" in Pittsburgh. There it was claimed the orchestrations favored Miss Shutta and let down for the others. Salzer was called in to conduct at once and the score reorchestrated in part.

At dress rehearsal in the New Amsterdam prior to the premiere here, another flare-up occured with Miss Shutta figuring again. It was stated Miss Shutta has a run of the play contract and is expected to stick.

The Roof Show

John and Christo will operate the Midnight Frolic, atop the New Amsterdam theatre. The room has been entirely done over since it was last used as a night club with the movable stage and the balcony out.

Eddie Cantor, and a floor show with 16 girls doubling from Ziegfeld's New York shows will provide the entertainment under Ziegfeld direction with an admission top of $6.60 substituted for a couvert charge.

The room, decorated by Joseph Urban, will seat 400. George Everart, Palm Beach, acts as maitre de reception.

GAMBLING ON 300 SEATS

Park, New Milford, 3,000 Pop., With Vaude and Sounds

Park, New Milford, N. J., has been taken over by M. Sugarman. It opens Jan. 6 with vaude and sound films. Photophone equipment.

Sugarman's enterprise is figured a noble experiment for a poison theatre town of less than 3,000 population and with plenty of opposish from nearby towns. The Park is a 300-seater that never recorded capacity in its three years of operation.

BRITISH FILM FIELD

(Continued from page 6)

to bring up again the possibility of forming a national booking combine.

There does not seem much possibility this will lead anywhere, if only because there is no chance of one of the small indies seeing eye to eye about their mutual interests. They could not reach definite agreement and carry it through in large numbers because, while they might agree in principle, they could never agree on details.

Sound Stuff

Western Electric seems to be finding a slump in wiring. At one time it was optimistically reported W. E. expected to have 100 houses wired by the new year. Now they admit there are no nibbles beyond the 10 already equipped, six of which are in London and three of these being theatres owned by American producing organizations.

Part of the reason for so few takers here is cost, there being several good systems available at less than one-third what W. E. asks. And the question of interchangability has helped to jam things, exhibs fearing they may be landed with a 10 years' lease of an expensive equipment and then only permitted to run the product of a few.

From this they come to the point by inference it is part of a stunt to tie them up to fewer than half a dozen big American concerns, and thus re-establish the principle of block booking in another form.

So they are either wiring on the less costly systems, like British Phototone or Schlesinger's Phonofilms, or leaving it out till the situation becomes more clear. By which time lots of them figure the public will be through with the talkers.

Sounded News Reels

Following a few kicks about getting no British sound news in Movietone newsreels, or not much, Schlesinger's concern has made a deal with the Pathe Gazette, Pathe Pictorial and Eve's Pictorial Review which gives First National-Pathe a license to sound these on Phonofilms system.

As this F-N-P organization is now owned by Maxwell's company, British International, some of the wise mob have jumped to the idea the sound studios being built at Elstree are to use the Phonofilms system.

But C. M. Thorpe, British International studio manager, sailed Dec. 10 for America with Victor Saville, indie director operating Burlington Film Co., allied with British International, to study the sound situation on your side. As Al Aronson sails on the Leviathan Dec. 14, and the three are conferring with Jaydee Williams about World Wide Pictures and other things, and things being what they are, a fairly safe bet is British International will work on the Photophone system, making its stuff for release through World Wide in America.

On this dialog business, the London County Council received a deputation from the London branch of the Exhibitors' Association Dec. 7 to protest against the showing of talkers at the May Fair Hotel. It is a curious position, because if the L.C.C. upholds the objection we may find music hall owners objecting to vaude acts playing cabaret and night clubs.

One effect of the showing of sound films in the West End has been to step around the regulation which forbids putting on acts Sundays. As no act but a straight vocalist may appear on the Sabbath, houses playing vaudfilm are obliged to cut out the vaude on Sundays. It was reckoned before talkers were shown in the West End this would go for them too, but apparently it does not. Sound films are being run and specially billed as running on the seventh day.

A New Trade Paper

Over the week end comes the first issue of a new trade weekly, owned and run by the Exhibitors' Association. Idea to have their own weekly has long appealed to the exhibs and it is likely to stay, as the association has a membership of 3,300 out of some 3,700 theatres in the Kingdom, and its members, as well as having their own mouthpiece, will get the paper as part of the benefit of belonging.

This gives it a readymade circulation with a big advertising pull, and it looks to have a rosy chance of becoming a fine property. Its titular editor is W. R. Fuller, general secretary of the association.

Death of an Ex-President

J. H. Dovenor, a former president of the Exhibitors' Association and a notable Liverpool exhibitor, died suddenly Dec. 6. He came into the picture business in 1910, and was head of the North Western Booking Agency, as well as chairman of companies owning a number of picture houses in Liverpool and Aintree.

Dovenor had long been ailing, and spent a great deal of his time on the Riviera for his health. He was preparing to take an extended trip to New Zealand when the end came.

Another Recording Method

Mentioned some time ago as being in the experimental stage by this department, a light-ray system, invented by Capt. Alban Roberts, was demonstrated last week in a small workshop off Oxford street. It is claimed to be an adaptation or a submarine locating device invented by Roberts during the war. It operates without amplification during recording, and through another device from the same source the sound can be shifted about the screen.

A company called Supreme Sound Films, with which Jasper Maskelyne, the illusionist, is associated, is being formed to make features and shorts on this system. Plan is to start with four full length and a dozen short subjects.

Giving Them An Argument

Wardour Films Co., the releasing end of British International, came out with a statement last week it had acquired a number of Hal Roach and Mack Sennett comedies. Which prompted Sam Eckman to answer for Metro that the Hal Roach stuff must be old, M-G-M having a long term contract with this comedy producer.

Situation seems to be Wardour has bought the product made between the end of Roach's Pathe contract and the beginning of the M-G term.

A Negative to Negri?

Despite the violent plugging by her press agent, Pola did not make the stir here she expected. And equally she did not get the Shaw agreement despite the story given out.

Most of the press talked about her bashful avoidance of publicity, but the whole stunt was framed by an American newspaper man and some of the boys on Fleet street fell for it hard.

Personals

Joseph E. Cohen, president of the Sentry Safety Control Corp., is here establishing territorial branches throughout the country. The anti-fire projector device he markets is being taken up here and is well exploited.

William Bach sailed for New York Dec. 4. He is, or was when he sailed, general manager of First National-Pathe. But with all this changing of hands you never know, and it will be somewhat surprising if he returns, at any rate in the same capacity.

Donald Stuart, British film actor, goes into "The Silver King," Wilson Barrett's old meller, now being made here by Welsh-Pearson-Elder for M-G-M Quota release. T. Hayes Hunter is directing.

Syd Chaplin is back from Germany. Says he is undecided about making another film here. But British International had a contract with him to do two, and there is still one to go.

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D'ENELL SCENIC EFFECTS, Inc., presents
"WONDERWOOD"
A VIENNESE FANSTASY
Staged by ALEXIS ROTHOV
Musical numbers and ballets by JACK STANLEY
All dances routined and arranged by ALEXIS ROTHOV
WARNING TO ALL THEATRE MANAGERS AND PRODUCERS
Transformation effects used in this act are patented by D'Enell Scenic Effects, Inc. Any infringement on same will be fully prosecuted by law.
ADDRESS 131 WEST 69TH ST., NEW YORK

Miss Jubal Early
MERRY CHRISTMAS and HAPPY NEW YEAR

NOTICE NO. 2
JOE REA
hereby thanks his friends for their loyalty and assures all bookers that after 4 years successful and continuous booking he is still the
SOLE OWNER AND MANAGER
of one of America's Standard Orchestra Acts, the
CALIFORNIA NIGHTHAWKS
SINCEREST THANKS to MR. EDWARD G. LAUDER of the Keith Office for his protection of my name.
SINCEREST THANKS also to MR. H. BART McHUGH, my Keith-Orpheum-Interstate representative, and to MR. JOE MICHAELS, my Loew, Fox and Independent representative.
Thanks to several disgruntled former employees for their free advertising in last week's Variety (Dec. 19).

MAUD POWERS SEASON'S GREETINGS VERNON WALLACE
IN A NEW ACT BY FREDERICK AND FANNY HATTON
TOURING KEITH-ORPHEUM CIRCUIT

HAL HIXON

PRESENTS

THE NEXT LIGHTWEIGHT CHAMPION OF THE WORLD

RAY MILLER

REGARDS TO

ALL HIS FRIENDS AND MINE

IN AND OUT OF THE PROFESSION

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

George Graham Rice, once race tipster then stock peddler, was convicted on charges of using the mails to defraud in connection with a copper stock he handled. To be sentenced in the United States court Friday. Second conviction for shady stock transactions.

Ganna Walska is head of a perfumery company that opened a shop at 9 East 54th street. But she's going to go on trying to sing.

Mamaroneck, N. Y., where many new plays try out is in a frenzy of reform after charges there are 50 speaks in the village.

Supreme Court Justice Ingraham denied plea of Mae West and other defendants of "Pleasure Man" for a change of venue and trial must go on in New York county. Actress alleged newspapers had made fair trial here impossible.

LOS ANGELES

Charles Morton, screen juvenile, filed cross-complaint to a divorce action begun against him by his wife, Lola Matilda Morton, who accuses him of cruelty. Morton, under contract to Fox, asked an annulment on the grounds that he was but 19 when the marriage took place.

Florencio Gorgall Bazo, screen actor, known as Antonio Durand, held for deportation to Spain by immigration authorities here. A bond of $500 put up by him to guarantee his departure from this country before Dec. 6 was ordered forfeited by Immigration Inspector Del Guercio.

Kit Guard, screen comic, released under $1,000 bail for trial on charges of intoxication brought by his estranged wife, Mrs. Neil Guard. Mrs. Guard, who is suing for divorce, charged he forced his way into her apartment while intoxicated and refused to leave. He denied the charges.

After pleading guilty to charges of assaulting Mary Davis, actress, and disturbing the peace, Dr. J. C. Woodward was fined $50 by Municipal Judge McConnell. Miss Davis charged that Dr. Woodward gave her whiskey to drink and forced his attentions on her when she went to his office for treatment. When she objected he threw her bodily from his office, she charged.

Josephine Fakes, 17-year-old New York girl, was awarded $5,000 damages against Warner Brothers in a suit brought in Superior Court against the company. She charged that she signed a contract in New York to come west to appear in a Warner Bros. picture. She came west, but was never used in a picture.

Wallace Beery, film actor, flew from El Paso, Tex., to Los Angeles in seven hours in a dash to reach the bedside of his mother, who is ill.

Samuel Ritter Brown, writer under the name of Montgomery Brown, received $60,000 in cash as part of a $500,000 estate left him by his father.

Attorneys representing Jetta Goudal and the Cecil B. DeMille Corp. were granted a joint application for postponement of the actress' $42,000 suit against the company. The attorneys said a settlement is pending. The actress sued, claiming amount due her on a contract running from 1925 to 1930 at a salary graduated from $750 to $5,000 weekly. She says she worked until Sept. 10, 1927, when her services were terminated by the company.

Jim Tully filed a stipulation agreeing to pay $50 a week temporary allmony to Margaret M. Tully pending trial of her suit for divorce. Mrs. Tully charged physical cruelty and charged that he told her he would associate with other women if he so chose.

Marie A. Webster, pianist, granted a divorce from Warren A. Webster, radio singer. She charged mental cruelty.

Suit was filed in Superior Court by the Cinema Finance Corp. against Richard Walton Tully, playwright and producer, for damages amounting to $75,117. This amount is claimed due on an original loan of $107,500, negotiated in 1922, to finance Tully's screen production of "Omar the Tentmaker" and "Masquerade."

Thomas Whiteley, writer and aviator, was placed on probation for one year by Municipal Jude Scott, charged with contributing to the delinquency of Dorothy Frederick, 17, dancer. Whiteley, engaged in picture work, is asserted to have given the girl a drink when she interviewed him in regard to prospective screen employment. No other charge against him.

Elizabeth Savitt, screen actress, filed suit in Superior Court for $50,000 damages against the Madame Ray Beauty Shop, of Hollywood. Charges her skin and complexion were ruined by a "rock salt rub" treatment.

Everett F. Bender, Hollywood commercial photographer, was held by the police for investigation, charged with temporarily blinding Walta Irene Anderson, 17 year old model, to whom he administered some unknown potion which he said would brighten up her eyes. The girl is slowly recovering her sight in the Dicky and Cass Hospital.

M. K. Walton, screen actor, was found guilty of forgery in connection with the passage of a $500 check bearing the signature of C. F. Mason. He will be sentenced Dec. 27.

William S. Hart filed protest with the Board of County Supervisors to prevent the erection of an oil refinery by M. J. Trumbull, on property adjoining the actor's ranch at Newhall. Hart protested that the refinery would ruin his ranch and home. The protest will be heard Jan. 24.

CHICAGO

Morris Gest announced plans to bring a Spanish pantomime here for the World's Fair in 1933.

Morris Woel nicked $5 and costs for scalping theatre tickets in the Loop. City Prosecutor Frank Peska has started another drive against the boys.

Harry Standige, attorney and promoter of the former "Up in the Clouds" dance hall on top of the City Hall Square building, has been disbarred by the Supreme Court on charges of persecuting Appellate Court judges.

Burlesque Routes

Weeks of Dec. 24 and 31

Bare Facts—Gayety, Louisville; 31, Mutual, Indianapolis.
Best Show In Town—Hudson, Union City; 31, Irving Place, N. Y. C.
Bohemians—Orpheum, Paterson; 31, Hudson, Union City.
Bowery Burlesquers—Empress, Cincinnati; 31, Gayety, Louisville.
Burlesque Review—Gaiety, Scranton; 31, Gaiety, Wilkes-Barre.
Chicken Trust—Star, Brooklyn; 31, Orpheum, Paterson.
Dainty Dolls—Alhambra, Cleveland; 31, Grand, Akron.
Dimpled Darlings—Strand, Washington; 31, Academy, Pittsburgh.
Dixon's Big Review—Empire, Toledo; 31, Columbia, Cleveland.
Flapper Follies—Grand, Hartford; 31, L. O.
French Models—Gayety, Buffalo; 31, Temple, Syracuse.
Frivolities—State, Springfield; 31, Grand, Hartford.
Ginger Girls—Plaza, Worcester; 31, State, Springfield.
Girls From Happyland—Crystal, St. Joe; 31, Gayety, Milwaukee.
Girls From the Follies—Empire, Brooklyn; 31, Trocadero, Philadelphia.
Girls in Blue—Colonial, Utica; 31, Gayety, Montreal.
Girls of the U. S. A.—Garrick, St. Louis; 31, Gayety, Kansas City.
Hello Paree—Grand, Akron; 31, Gayety, Buffalo.
High Flyers—Gayety, Milwaukee; 31, Empress, Chicago.
Hindu Belles—Gayety, Montreal; 31, Howard, Boston.
Jazztime Revue—L. O.; 31, Lyric, Bridgeport.
Kuddling Kuties—Mutual, Indianapolis; 31, Garrick, St. Louis.
Laffin' Thru—Gayety, Boston; 31, Plaza, Worcester.
Merry Whirl—Columbia, N. Y. C.; 31, Gayety, Brooklyn.
Mischief Makers—Lyceum, Columbus; 31, Lyric, Dayton.
Moonlight Maids—Gayety, Brooklyn; 31, Gaiety, Scranton.
Moulin Rouge Girls—Cadillac, Detroit; 31, Empire, Toledo.
Naughty Nifties—Majestic, Albany; 31, Colonial, Utica.
Nite Club Girls—Lyric, Dayton; 31, Empress, Cincinnati.
Night Life In Paris—Empire, Newark; 31, Star, Brooklyn.
Parisian Flappers—Gayety, Baltimore; 31, Strand, Washington.
Puss Puss—Irving Place, N. Y. C.; 31, Empire, Providence.
Radium Queens—Gayety, Wilkes-Barre; 31-2, Lyric, Allentown; 3-5, Palace, Trenton.
Record Breakers—Academy, Pittsburgh; 31, Lyceum, Columbus.
Red Hots—24-26, Lyric, Allentown; 27-29, Palace, Trenton; 31, Empire, Newark.
Round the Town—Empress, Chicago; 31, Cadillac, Detroit.
Social Maids—Gayety, Kansas City; 31, Crystal, St. Joe.
Speed Girls—Empire, Providence; 31, Gayety, Boston.
Sporty Widows—24-26, Geneva; 27-29, Schenectady; 31, Majestic, Albany.
Step Along—Trocadero, Philadelphia; 31, Gayety, Baltimore.
Step Lively Girls—Howard, Boston; 31, Columbia, N. Y. C.
Step On It—Temple, Syracuse; 31-2, Geneva; 3-5, Schenectady.
Stolen Sweets—H. & S. Apollo, N. Y. C.; 31, Empire, Brooklyn.
Sugar Babies—Columbia, Cleveland; 31, Alhambra, Cleveland.
Wine, Woman and Song—Lyric, Bridgeport; 31, H. & S. Apollo, N. Y. C.

OPPOSITION IRISHMEN FIGHT A GOOD DRAW

O'Kelly Stands Off Maloney; Griffiths Wins As Gallery Sheds Usual Boos

By JACK PULASKI

Con O'Kelly, of Cork, and Jim Maloney, of Boston, drew a fair crowd to the Garden Friday, the card being a so-so bill of heavies. Crowd was surprised at the result of the battle between the opposition Irishmen, Maloney being quoted two to one to win, whereas the result was a draw.

O'Kelly recently bowed in here unimpressively. On the other hand Maloney, on the wrong side of plenty knockouts, has been burning up Boston with a come-back string of wins that included a defeat of Johnny Risko. That's principally why he was booked as a Garden finalist again.

Maloney started out confidently. In fact the way he socked 'em in the first two minutes he thought O'Kelly was a pushover. Not so. Con took it, but as the match proceeded he gained confidence. In the fifth Jim walked to his corner groggy after a walloping bee. Maybe O'Kelly is better than he first appeared to be, or perhaps the ballyhooing of Maloney was overdone. The man from Ireland seems to be able to take it. It's a cinch he has a fighting heart. If the match was intended as an elimination in the plan to find the best heavy for Tunney's title, both Maloney and Kelly may be said to be eligible, but that's about all.

Socking Semi-Final

Semi-final was as attractive to the fans as the main bout. It brought Tuffy Griffiths against Charley Belanger, Canadian light-heavy champ. When Jimmy Braddock toppled the highly rated Griffiths recently, there was little chance to see if Tuffy had anything or not. He has, yet the stocky blonde kid is not such a hot scrapper.

Tuffy is a mauler. Infighting is to his liking and by that means he piled up the points that gave him the decision. Some of the gallery mob booed the award, taking more to Belanger's boxing skill and cleaner hitting.

Belanger seemed to be on his way to victory, possibly a knockout. He tagged Tuffy on the chin, but Tuffy refused to drop. Instead he waded in and did plenty of socking on his own. The fact that Belanger could not do much with Griffiths is a boost for the on-coming Braddock's punching power. Though the Cannuck had a rather tough evening with Tuffy, his cleverness should have earned him a draw.

First 10 rounder between Yale Okun and Tom Kirby was figured out to a dot. The fans groaned throughout, then expressed pleasure when the final bell rang. These two birds fought before. The boys knew it and many stayed out in the foyer until it was over.

Chi Merchants In On Anti-Track Ill. Bills

Chicago, Dec. 24.

Five or six bills to abolish horse racing in Illinois will be presented at the opening session of the State Legislature at Springfield in January.

Chicago merchants have played an important part in composing the bills, claiming betting on races has interfered tremendously with their business during the past year. They also point out that five tracks in and around Chicago are now controlled by interests outside the state, local money consequently traveling.

JIM MULLEN ON SALARY

Chicago, Dec. 24.

Jim Mullen is through promoting fights here on his own.

Newly formed Coliseum Boxing Club, with Charles R. Hall, president, has signed Mullen as matchmaker at a straight salary.

Paramount's Semi-Final

Los Angeles, Dec. 24.

Dr. H. J. Strathearn, studio physician, and Gordon Jennings, of the title department, will play the semi-final in Paramount's studio golf tournament this week.

Winner plays Arch Smith, who holds the studio championship. Latter's average round is 90.

Minn. Mayor Censoring Shows' Scripts; Condition of License for Gayety

Minneapolis, Dec. 24.

The Gayety, former Mutual wheel burlesque house, has a new license to reopen.

Under the arrangement, musical comedy stock will be offered instead of burlesque stock. Books of all shows will be submitted to Mayor George E. Leach for approval before the shows' rehearsal. A company is being recruited in Chicago.

The Gayety has had a stormy career during the past year. The city council last year revoked its license for alleged improper stock burlesque performances. Recently Mayor Leach closed the theatre because of complaints of indecent Mutual wheel shows.

Journal, local daily, in an editorial, comments unfavorably upon the mayor's censorship plan. It takes the stand that there should be no theatrical censorship of any kind whatsoever, pointing out that police powers exist to enable the mayor to close the theatre if it again offends.

Local ministers and reformers are said to have suggested to the mayor the proposal that he pass on the books of the shows to be presented.

Condition imposed by Minneapolis' mayor is akin to the play censor system in effect in England. All play scripts of proposed productions in Great Britain must be submitted to the Lord Chancellor before the production is proceeded with.

But England has a king.

Paying Sport Police

Chicago, Dec. 24.

Special police details for prizefights, baseball, football and theatres must be paid for hereafter, according to an announcement by Police Commissioner W. F. Russell.

Order caused by the shortage of cops.

Stock House Comics the Latest on Mutual

Permanent house comics as strengtheners for the Mutual shows is the latest several of the wheel houses will employ to build up business for the remainder of the season.

The Irving Place, New York, figured as the first, will start next week with Johnny Webber and Shorty McAllister as house comics.

Agreement of Mutual to the above arrangement is said to have influenced the compromise on Charley Burns' previous decision to oust the Mutual shows for stock since abrogated and with Mutual shows sticking for the remainder of the present season at least.

With house comics, house soubrets and runway gals it won't be long now before all they'll need is Madison's Budget, scenery and a few performers.

1 Wk. Mgr. Gets 6 Mos.

Rochester, Dec. 24.

Orlo A. Morgan, 30, former Syracuse truckman, was sentenced to six months in the penitentiary for passing a bum check in connection with his taking over the Gayety, burlesque, when Joe Brown, former owner, skipped.

Morgan's theatrical career lasted one week early in December. It was a tough week. Chorus girls drew $1 a day for eats.

LEROYS RECOVERED

Al and Jean Le Roy, cast members of "Frivolities" rejoined the show this week after having been confined to their hotel as result of an automobile accident.

The couple were injured a week ago when an automobile in which they were making their jump from Paterson, N. J., where "Frivolities" was playing, to New York, was struck by a taxicab at 54th street and Broadway. Both suffered shock and lacerations.

Burlesque Changes

Jean Burke left the Casino, Brooklyn, stock Saturday and opened Monday as principal runway girl at the Cadillac, Detroit.

Paul Ryan replaced Billy Shuler in "The Bohemians."

Eleanor De Leon replaced Bessie Rosa in "Round the Town."

Paul Ryan succeeded Billy Schuler with "The Bohemians," latter withdrawing to join Jack Root's stock at the Gerard, Phila.

The Apollo, Harlem, New York: Chick Hunter, Jack Lewis and Hazel Stokes added. Jack Coyle shifted to Winter Garden stock.

Jack Morely vice Claude Matthis in "Best Show in Town," latter withdrawing on account of illness.

Bert Rose, with "Radium Girls," countermanded closing notice and will stick.

Harry Leff and Gladys Lockwood out of "Parisian Flappers." Harry Morris in.

Marie North, ingenue, joined "Best Show in Town," taking over former assignment of Texas Bentz.

Lee Fellows and Fred Neely added to "Puss Puss."

Rochester's Boxing

Rochester, N. Y., Dec. 24.

Boxing shows, missing here since last spring when the Genesee Valley Athletic Club blew up, resume in January. Rochester Sporting Club has been incorporated with $10,000 capital.

Columbia's Sunday Burlesque Continuing

Accepting Magistrate Goodman's turnout last week in the West Side Court, New York, as a precedent, the Columbia, New York, will continue to play the Mutual wheel shows Sundays. The burlesque will be augmented by several vaudeville acts booked in by Fally Markus, who had been booking Sunday concert at the house before the decision to run burlesque.

For Sundays the shows may be switched around a bit to have them conform with a vaudeville routine, but otherwise will be given as is.

Both house and wheel heads after consultation with its attorneys figure the shows are not in violation of the Sunday law, pointing for precedent to the house ensembles employed by other theatres. The blackouts may be somewhat disinfected for the Sunday showing, but nothing else changed. The femme flesh displays will stick.

3 Cleveland Burlesque Houses; 1 Neighborhood

Cleveland, Dec. 24.

Winter dramatic stock is now on the skids, while burlesque is trying to make a comeback in Cleveland, which heretofore has had a good rep as a stock town, but not so hot for burlesque.

These conclusions may be formed from several radical developments in the local theatrical field in the past week or two.

After dropping something like $50,000 in the last year on his Little Theatre, Samuel Manheim has closed it, with the belief that art for art's sake was not very profitable.

Renamed the Empress, it reopens this week as a burlesque emporium with a stock company and two performances a day. Manheim is backer, with Richard Zeisler the manager.

Alhambra is another theatre that goes burlesque this week. It will play Mutual wheel shows a week after they play the local Columbia theatre downtown, in which Manheim has a large interest.

This will be the first time burlesque has invaded a local neighborhood.

Another Stock Try

Stock burlesque will make another try at the Metropolis, New York, after a seige of Italian dramatic stock. It will resume the wiggle policy Jan. 6.

Sam Reed, installing, is now rounding up his company.

Midway's Dramatic Stock

Chicago, Dec. 24.

Midway theatre, on the south side, formerly operating with burlesque, has switched to dramatic stock with the Don Dixon Players.

PRESENTATIONS—BILLS

NEXT WEEK (December 31)
THIS WEEK (December 24)

Shows carrying numerals such as (30) or (31) indicate opening next week on Sunday or Monday, as date may be. For this week (23) or (24) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time

Pictures include in classification picture policy, with vaudeville or presentation as adjunct

GERMANY

Month of Dec.

BERLIN
Scala
Stella [illegible]
Tsingtsu-Chinesen
Luxor
Alf Kling's Co
Blum & Blum
Amarantina
Tamara & Roberts
Linga Singh
Schaefer's Lilliputs
Alf Jackson Girls
Fritchie

Picture Theatres

NEW YORK CITY
Capitol (29)
"Mantilla" Unit
Dave Schooler
Capitolians
Chester Hale Girls
'West of Zanzibar'
(22)
'Holiday Revels' U
Dave Schooler
Capitolians
Harland Dixon
Al Wohlman
Louise Bave
"Dream of Love"
Paramount (22)
"Just Kids" Unit
Ad Carter
Bennie Kreuger
Rubinoff
"What a Night"
Roxy (22)
Patricia Bowman
Mickey McKee
Kentucky Choir
Harold Van Duzee
Matt Gibbons
Kitty O'Dare
Fankel & Davis
Kathryn LuEyles
Lillian La Tonge
32 Roxyettes
Alice Berwald
Doug Stanbury
Gladys Rice
Adelaide De Loca
M Vodnoy
J Parker Coombs
Belle Flower
Jack Williamson
"Prep and Pep"
CHICAGO, ILL.
Avalon (22)
Roy Detrich Bd
Kiddie Rev
Bud Raymond
Capitol (22)
Del Lampe Bd
Christy & Nelson
Homay Bailey
Coscia & Verdi
Cole & Taylor
Chicago (22)
'Artists' Frolic' U
H L Spitalny Bd
"Lady of Chance"
Granada (22)
Benny Meroff Bd
Dempsey LaVeaux
Robbins Family
Milo
Carlton Bowman
Harding (22)
'Oh Teacher' Unit
Al Morey Bd
Arthur Neally
Jeanne
"Show Girl"
Marbro (22)
Chas Kaley Bd
Chris Richards
Northlane & Ward
Olive Faye
Bribo Sis
Norshore (22)
"Gypsy Land" U
Al Kvale Bd
Walzer & Dyer
Nat Spector
Quayle & Kelly
"Fazil"
Oriental (22)
In Toyland Rev
"The Air Circus"
Paradise (22)
'Crinoline Days' U
Mark Fisher Bd
Wally & Zella
Maurice & Vincent
Maxine Hamilton
Johnny Payne
'Three Week Ends'
Rialto (23)
Billy Randall
William Bros
Stratford
2d half (27-29)
M Hillblom Bd
Ted Leary
G Avery & Boys
Armstrong & B
Pepino & Carthi
Adams & Rash
Tivoli (22)
'Sch'l D'y F' Unit
F Masters Bd
Roy Bolger
Helen Kennedy
Carr Family
Laura Lee
"3 Week Ends"
Tower (22)
'H'ld E'vrything' U
Lou Kosloff Bd
Tom Atkins 6
Nellie O'Day
Aubrey Sis
Buddy Raymond
Moore & Pal
"Fazil"
Uptown (22)
"House Boat" Unit
Verne Buck Bd
Dave Apollon Co
Sorel Girls
"3 Week Ends"
ATLANTA, GA.
Howard (31)
"Xylophonia" Unit
Jack Joyce
Prosper & Maret
Leonard & Hines
Musical Johnstons
Foster Girls
BALTIMORE, MD.
Century (24)
[illegible] Unit
Teddy Joyce
Gotanos
Gene Sheldon
Ruth Pretty
Rose & Edwards
Maria Ray
"What a Night"
BIRM'GH'M, ALA.
Alabama (31)
"Step This Way" U
Dictators
Bob Bob & Bobbie
Bee [illegible]

Francis Wills
Nat Spector
F'st'r Boys & Girls
BOSTON, MASS.
Metropolitan (22)
"Perfect Girl" U't
Gene Rodemich
Helen MacFadden
Joe Penner
Luella Lee
Cheer Leaders
"Peter Pan"
State (24)
Willie Solar
Casa & Lehr
Lond'n Pal'ce Girls
"White Shadows"
BROOKLYN, N. Y.
Fox's (22)
16 Leonidorff Girls
Ormond Sis
Hill & Hull
Gus Mulcahy
Nan Blackstone
Gaynor & Byron
Addie Seamon
"Riley the Cop"
Paramount (22)
"Magic Rug" Unit
Paul Ash
Geo D Washington
Helen MacFarlane
Burns & Kissen
Emilie & Romaine
Harry Johnson
Foster Girls
"Haunted House"
BUFFALO, N. Y.
Buffalo (22)
'Crinolin v Jazz' U
Bayes & Speck
John Quinlan
Carl Dobbs Co
Chapman & Snyder
Nell Jewell
"Adoration"
Lafayette (24)
Harry Jolson
Skelly & Heit Rev
Mlle Andre Girls
Keyo Taki & Yoki
"Annapolis"
CLEVELAND, O.
State (22)
"Step on It" Unit
Stubby Gordon
B'bby Uke H'nsh'w
'M'nh'tt'n Cocktail'
DALLAS, TEX.
Palace (29)
"Babes B'way" U't
Du Callion
Collette Sis
Fred Bernard
Electa Havel
Helen Homan
Gamby-Hale Tr
DENVER, COL.
Denver (27)
'Wonderful Girl' U
George Riley
Helene Heller
Al & Ray Samuels
Willard Hall
Paragon 4
Marie Paull
Gould Girls
DES MOINES, IA.
Capitol (29)
"Pow Wow" Unit
Ed & Morton Beck
Horton Spurr
Henry Barsha
Helen Packard
Paul Keast
Sorel Girls
DETROIT, MICH.
Capitol (23)
'Bits of B'way' U't
Del Delbridge
Pasquale Bros
Richey Craig
M Peterson Girls
Vera Van
Agnes Gilroy
Nick Lang
"Annapolis"
Fisher (23)
'Pickin' Peaches' U
Paul Leash
Charles Barnes
Cy Wills
Kenna Girls
3 Diamonds
"Someone to Love"
Michigan (23)
"Volcano" Unit
Evans Michig'nd'rs
Frank Melino Co
Ted & Jack Dale
Gil Wray
"Someone to Love"
EV'NSV'LLE, IND.
Victory
2d half (27-29)
Helen Bach 3
B & F Kay
Pinched
Lee & Lawrence
Jean Evol Co
FT. WORTH, T'X.
Worth (29)
'Harem Scarem' U
Harry Savoy
Ruth Stahl
Tumbling Clowns
Kita Ruberti
Foster Girls
HOUSTON, TEX.
Metropolitan (29)
'Ocean Blues' Unit
Charles Chase
Al Norman
Athlone
21 Foster Girls
IRVINGTON, N. J.
Sanford (23)
Ray Nichols Bd
Dover & Balter
Alice Maryland
Charles Tray
Brooks & Nace
"Show People"
LOS ANGELES
Boulevard (31)
Lynn Cowan
[illegible]
Kenneth McC[illegible]
[illegible]
"Riley the Cop"

Carthay Circle
(Indef)
Carli Elinor Orch
Gus Edward's Rev
"The Barker"
Chinese (Indef)
Noah's Ark Prolog
Stuart
Brady Chorus
"Noah's Ark"
Criterion (25)
C Bakalienikoff Or
"In Old Arizona"
Egyptian (21)
Pat West
Romeros
Dolly Kramer
"The Awakening"
Loew's State (21)
Gene Morgan
Meglin Kiddies
'Romance of U'd'd'
Metropolitan (21)
"Teeing Off" Unit
Ben Bard
Bert Roame
Henry Dunn

Sunshine Sammy
"Prep and Pep"
Stanley (24)
Hudson Wonders
Chrissie & Daley
Lime 3
Alexei Kobosky
"Show Girl"
PITTSB'RGH, PA.
Penn (23)
'Min't'res of '29' U
Singer's Midgets
"Dream of Love"
PROV'D'NCE, R. I.
Fay's (24)
Eva Shirley
2 Sammies & Gill
Van & Vernon
Jack Conway Co
Baby Henderson
Lady Barbara's Cir
"Do Your Duty"
ST. LOUIS, MO.
Ambassador (23)
'Blue Gr'ss Blues'U
Ed Lowry
"Synthetic Sin"

Mexico's Foremost Dancer
PEDRO RUBIN
Late Dancing Star of
ZIEGFELD'S "RIO RITA"
Also staged the Spanish numbers with this production
76 weeks in New York
4 weeks in Boston
2 weeks in Philadelphia
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Personal Direction
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Earl LaVere
Duffin & Draper
Alice Wellman
Gamby-Hale Girls
'Someone to Love'
United Artists
Will Prior Orch
Huston Ray
"Trail of '98"
Warner Bros.
Leo Forbstein Orch
Pot Pourri Pres
Vivian Faye
Billy Taft
Hight & Dougherty
6 Stepping Fools
Barrett Greenwood
"My Man"
NEWARK, N. J.
Branford (22)
Ben Ross
Lawrence Miller
14 Musical Caddies
Polly Spear
H & W Embs
"3 Week Ends"
Mosque (22)
D Palmer's Rev
"The Cavalier"
N. ORLEANS, LA.
Saenger (29)
'Main St to B'y' U
Almira Sessions
Joe Besser
Cy Kahn
Burday & Norway
Ruth Witmer
Arthur Campbell
Sorel Co
OMAHA, NEB.
Riviera (28)
'B't'rsw't Blues' U
Dezso Retter
Grace Barry
Grace Dufaye
Wells & Winthrop
Gould Boys & Girls
PHIL'D'PHIA, PA.
Carman (24)
John Steel
Berenoff & Eulalie
Smith & Hadley
McCann Sis
"Red Lips"
Fay's (24)
Ned Norworth
Jack De Sylvia's R
Larry Reilly
Goodwin & Fitzp'k
Stanley Follies
"Hit of the Show"
Fox's (22)
Georgie Price
2 Valliers
Llora Hoffman

Granada (23)
Wall Vernon
"Adoration"
Missouri (23)
'Rushing Along' U
Eddie Peabody
"Submarine"
S'N ANT'NIO, T'X.
Texas (29)
'West Pt Days' U
Joseph Griffin
Virginia Johnson
Born & Lawrence
Geo Nelidoff
Gamby-Hale Co
SAN FRANCISCO
Granada (22)
Henry Busse Bd
Gino Severi Orch
Don George
Al & Ray Samuels
George Riley
Hellene Heller
Pauli & Hall
Rose Diehl Kiddies
'Some One to Love'
Warfield (22)
Rube Wolf Bd
Rose Valyda
'Does Mother K B'
W'SHINGT'N, D.C.
Fox (29)
Jewels Pres
16 Tillerettes
Meyer Davis Sym
Leon Brusiloff
Lawrence Downey
"Red Wine"
(22)
Circus Pres
7 Arabs
Nack Shing Tr
Bobby London
Paul Bros
Lloyd & Brice
Jocko the Crow
John Maxwell
Lawrence Downey
Meyer Davis Sym
Leon Brusiloff
16 Tillerettes
"Prep and Pep"
Palace (29)
"Magic Rug" Unit
Barnes & Kissen
Emilie & Romaine
Henry Johnson
Foster Girls
(22)
'Topsy Turvy' Unit
Wesley Eddy
Ferry Corwey
Phelps 2
Ford & Whitey
Gamby-Hale Girls
'Woman From Mos'

Loew

NEW YORK CITY
American
1st half (31-2)
Hill & Margie
Pilc'r D'gl's & McK
Tucker & Smith
Jack Lee
Cole & Snyder
(Two to fill)
2d half (3-6)
Gaines Bros
Ann Clifton
Dorothy Henry Co
Clark & O'Neill
Sol Gould Co
(Three to fill)
Boulevard
1st half (31-2)
Perez & Marguerite
Vic Lauria
A & L Barlow
McCoy & Walton
Dorothy Henry Co
2d half (3-6)
Randow 3
Hale & Hoffman
Keller Sis & Lynch
Jimmy Lyons
(One to fill)
Commodore
1st half (31-2)
Franchelli 3
Barton & Ferrell
Packard & Dodge
Clifford Wayne Co
(Two to fill)
2d half (3-6)
[illegible]

Francine
(Two to fill)
Delancey St.
1st half (31-2)
Wheeler 3
Ervell & Dell
Baker & West
James Kennedy Co

Tuesdays
723 7th Ave.
New York
JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

Rome & Gaut
(One to fill)
2d half (3-6)
Karoll Bros
Doherty & Cronin
Burns & Wilson
McCoy & Walton
Tracy & Hay Co
Fairmount
1st half (31-2)
Campbell & Brady
Konosan
Carson & Willard
Night at Luna P'k
(One to fill)
2d half (3-6)
3 Nitos
Marcus Berta
Rose & [illegible]

Watts & Hawley
T Christian Orch
Grand
1st half (31-2)
3 Blanks
Henry Regal Co
Lillian Morton
White Way G'etles
(One to fill)
2d half (3-6)
Les Jardys
3 Vagrants
Jos B Stanley Co
Ross Wyse Jr Co
G & P Magley Rev
Lincoln Sq.
1st half (31-2)
3 Orantos
Lillian Boardman
Stateroom 19
Lytell & Fant
(One to fill)
2d half (3-6)
Gaynor & Byron
A & L Barlow
Bob Nelson Co
(One to fill)
National
1st half (31-2)
Les Jardys
Grace Mitchel
Smith & Barker
Watts & Hawley
T Christian Orch
2d half (3-6)
Perez & Marguerite
Konosan
Brown & LaVelle
Cole & Snyder
Sonny Hines' Girls
Orpheum
1st half (31-2)
Gibson & Price
Meyers & Nolan
Millard & Marlin
Dolan & Bonger R
Private Slack
2d half (3-6)
Parker & Mack
LeVan & Bernie
Weston & Lyons
Night at Luna P'k
State (31)
Selma Braatz Co
Perrone & Oliver
Seymour & Howard
Willie Solar
Ce Jhsn & P G'l
Victoria
1st half (31-2)
Bee Starr
3 Students
Vox & Walters
Van & Vernon
Marino & Mona Rv
2d half (3-6)
Carroll Sis
Henry Regal Co
Swartz & Clifford
Naro Lockford Co
BROOKLYN
Bedford
1st half (31-2)
Karle & Rovein
Lewis & Leopold
McC'rthy & Sten'rd
Dooley & Sales
(One to fill)
2d half (3-6)
Hill & Margie
4 Melody Maids
Vox & Walters
Murray Gordon Co
3 Blanks
46th St.
1st half (31-2)
Randow 3
Elsie Huber Co
Anderson & Graves
Marty May
Whirl of Splendor
2d half (3-6)
Gibson & Price
Restivo
Wally Sharples Co
Lane & Harper
(One to fill)
Gates Ave.
1st half (31-2)
Bonhair Tr
Marcus Berta
G & E Parks
Smith & Allman
G & P Magley Rev
2d half (3-6)
Karle & Rovein
Violet McKee Co
Millard & Marlin
Alexander & P'ggy
R'y'l W'lch Gl'men
Metropolitan (31)
Niobe
Trado 2
Geo Fredericks Co
Eddie Lambert Co
Maddock's Tricks
Oriental
1st half (31-2)
Pickard & Pal
4 Melody Maids
Burns & Wilson
Ross Wyse Jr Co

OFFICIAL DENTIST TO THE N. V. A
DR. JULIAN SIEGEL
1560 Broadway, Bet. 46th-47th Sts., New York
This Week:
Major Donovan; Mr. & Mrs. Chas. Ritchie

Jack Donnelly Co
2d half (3-6)
3 Orantos
Helen Ely Co
Smith & Barker
Winehill & Briscoe
G'tchi & Ph'lps Or
Palace
1st half (31-2)
Saranoff Co
(Others to fill)
2d half (3-6)
Franchelli 3
Packard & Dodge
Dooley & Sales
Clifford Wayne Co
(One to fill)
Premier
1st half (31-2)
Gaynor & Byron
Ethel Pastor
Frank Dobson Co
Murray Gordon Co
Chas McGoods Co
2d half (3-6)
Yvonne & Victor
T & L Donnelly
Stateroom 19
Marty May
Dolan & Bonger R
Prospect
1st half (31-2)
Cortello's Circus
Hale & Hoffman
Keller Sis & Lynch
Jimmy Lyons
Wally Sharples Co
2d half (3-6)
Chas McGoods Co
Singer & Lightner
Frank Dobson Co
Tucker & Smith
Private Slack

ATLANTA, GA.
Grand (31)
Romas Tr
Vincent O'Donnell
In Wrong
Robbins & Jewett
Collegians
BAY RIDGE
Loew's
1st half (31-2)
Palermo's Canines
3 Vagrants
Ardine & Tyrell
Lane & Harper
Ed Sheriff Co
2d half (3-6)
Fitzgeralds
Meyers & Nolan
Hite & Reflow Co
Smith & Allman
(One to fill)
BOSTON, MASS.
Orpheum (31)
B Anderson & P'ny
Myrtle Boland Co
John Barton Co
Coop'r & C'v'naugh
Kemper & Bayard
Gracella & Theo
CANTON, O.
Loew's (31)
Lohse & Sterling
Geo DuFranne Co
Peggie Mackechnie
Jones & Rea
Eddie Mayo Gang
CLEVELAND, O.
Granada
1st half (31-2)
Mazie Lunette
Sherry & Adams
Joe Freed Co
Rudel & Dunnigan
Bennington's Bd
2d half (3-6)
Al Gordon's Dogs
3 Ryans
Casey & Warren
Faber & McIntyre
F & M Britton Or
Park
1st half (31-2)
Al Gordon's Dogs
3 Ryans
Casey & Warren
Faber & McIntyre
F & M Britton Or
2d half (3-6)
Mazie Lunette
Sherry & Adams
Joe Freed Co
Rudel & Dunnigan
Bennington's Bd
CORONA, L. I
Plaza
1st half (31-2)
3 Nitos
Ross & Gilbert
Sol Gould Co
Billy Beard Co
Tracy & Hay Co
2d half (3-6)
Sembia Bros
Lillian Boardman
Ardine & Tyrell
Elliott & LaTour
(One to fill)
EV'NSV'LLE, IND.
Loew's (31)
4 Aces & a Queen
Mitchell & Minch
Meredith & Sn'zer
Carney & Jean
Juvenile Steppers
HOUSTON, TEX.
Houston (31)
Hubert Dyer Co
Villa & Stringo
Weist & Stanton
Edith Clifford
Les Gellis Rev
JAMAICA, L. I.
Hillside
1st half (31-2)
Fitzgeralds
Clark & O'Neill
Brown & LaVelle
Frank D'Armo Co
(One to fill)
2d half (3-6)
Bonhair Tr
Bayes & Franklyn
G & E Parks
Lytell & Fant
Marino & Mona Rv
MEMPHIS, TENN.
Loew's (31)
Paris Creations
Carleton & Bellew
Wm & Joe Mandel
Owen McGivney
The Wager
MONTREAL, CAN.
Loew's (31)
Boyd & Wallin
Leo Bill
Gibson Frish & S
Emil Boreo
D'Andrea & W'lt'rs
(One to fill)
NEWARK, N. J.
State (31)
Olivera Bros
Halstead & Daniels
Calts Bros
Chas Ahearn Co
NEW ORLEANS
State (31)
Carr Bros & Betty
Earl & Bell
Toomer & Day
Bert Walton
Braille & Pallo Rv
NORFOLK, VA.
Loew's (31)
H & M Scranton
Geo Lyons
Morgan & Sheldon
Morris & Campbell
Dancing Lessons
TORONTO, CAN.
Loew's (31)
4 Kadex
Ed & Lou Miller
Leon & Dawn
Dave Harris & F
Dave Harris' Girls
WOODHAV'N, L.I.
Willard
1st half (31-2)
Sembia Bros
Violet McKee Co
Weston & Lyons
R'y'l W'ch Gl'men
(One to fill)
2d half (3-6)
Palermo's Canines
Arkansas Charlie
Anderson & Graves
Josephine Harmon
Whirl of Splendor
YONKERS, N. Y
Yonkers
1st half (31-2)
Karoll Bros
T & L Donnelly
Jack Conway Co
Elliott & LaTour
G'tchi & Ph'lps Or
2d half (3-6)
Bee Star
John R Walsh Co
Jim & Betty Page
Ed Sheriff Co
Pilc'r D'gl's & McK

Keith's

NEW YORK CITY
Broadway (30)
Arden & 3 Muskets
(Others to fill)
(23)
Yvonne & Victor
Nick Hufford
Mr & Mrs J Barry
Mercedes
Enchantment
Chester
1st half (30-2)
Padlocks of 1928
2d half (3-5)
Dale & Fuller
Rich & Cherie
Larry Rich Co
(Two to fill)
2d half (27-29)
White's Circus
Falls Reading & B
Want Ads
Kane & Ellis
Cody 5
Coliseum
1st half (30-2)
B Wells & 4 Fays
Phil Baker
(Three to fill)
2d half (3-5)
Betty Blythe
E Stanley & Ginger
(Three to fill)
2d half (27-29)
Bobby Higgins
Evans & Mayer
Joe Darcey
Arden & 3 Muskets
(One to fill)

2d half (3-6)
3 Sailors
(Others to fill)
2d half (27-29)
Frolics of Youth
Fulmer & Wayne
Dewey Rogers Co
Rucker & Perrin
(One to fill)
Riverside
1st half (30-2)
Mel Klee Unit
2d half (3-5)
Michon Bros
Nat Harris Co
Al Moore Bd
(Two to fill)
2d half (27-29)
Wells & 4 Fays
Le Paul
Curley Burns Co
Chaz Chase
G Joyce & Girls
Royal
1st half (30-2)
Frank Viola Co
4 Caddies
Abbott & Bisland
Joe Phillips Co
(One to fill)
2d half (3-5)
Henry's Elephants
Alice Morley
Dave Thursby Co
Ray & Dot Dean
(One to fill)
2d half (27-29)
The Weakling

LYONS & LYONS
Intimate Chats
COMMERCIAL RADIO
See our Mr. Harry Lee for commercial radio bookings. We have placed such names as Stella Mayhew, Julia Sanderson, Frank Crumit, Marie Cahill, Josephine Sable and Richard Keene on the air. Suitable talent always in demand.
Telephone Lackawanna 8583-4
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK
Telephone Lackawanna 88012-3

81st (30)
Danse Rhapsodies
Glenn & Jenkins
Frank Fay
(Two to fill)
(23)
Along Broadway
Kitty O'Connor
B Cummins & Or
E Stanley & Ginger
Keno Green & Mitzi
Fordham
1st half (30-2)
Dan Fitch's Unit
2d half (3-5)
B & J Creighton
(Others to fill)
2d half (27-29)
I Vermillion Bd
Tom & Dolly Ward
Rae Samuels
(Two to fill)
Franklin
1st half (30-2)
Curley Burns Co
Rae Samuels
H Waiman's Debs
(Two to fill)
2d half (3-5)
Calif Nighthawks
Yorke & King Co
Bolland Imports
(Two to fill)
2d half (27-29)
Jungleland
Joe Young Co
Honey
Rae & Dot Dean
Crackerjacks
Hamilton
1st half (30-2)
Dockerill Horses
Alice Morely
Stan Stanley Co
Jack Kneeland Co
(One to fill)
2d half (3-5)
Herberta Beeson
Ryan Sis
Ed Dale Co
Collins & Peterson
(One to fill)
2d half (27-29)
Seebacks
May Burt & Finn
Cortini
Harry Burns Co
Jeannie
Hippodrome (30)
Big Rosie
Hill Billies
Renie Riano Co
The Collegiates
Tango Shoes
(23)
Agee's Horses
Walter McNally
Caits Bros
Marie Meeker
Alexander & Olsen
Jefferson
1st half (30-2)
Kane & Ellis
Holland Imports
Yorke & King
(Two to fill)
2d half (3-5)
Cody Quintette
Henry Kelly
Carrie & Eddy Co
Rae Samuels
(One to fill)
2d half (27-29)
Diaz Monkeys
Rodero & Maley
Fitch's Minstrels
Palace (30)
Will Fyffe
H J Conley Co
Mitchell & Durante
P Whiteman Bd
(Others to fill)
(23)
Ken Murray Co
Webb's Ents
Whiteman's Boys
Phil Baker
(Others to fill)
Regent
1st half (30-2)
Cody 5
(Others to fill)

Joe Browning
Eddie Dale Co
(Two to fill)
CONEY ISLAND
Tilyou
1st half (30-2)
Falls Reading & B
Nat Haines Co
Joe Darcey
Henry's Elephants
(One to fill)
2d half (3-5)
White's Circus
Frank Mullane
Geo Broadhurst Co
Kane & Ellis
The Crackerjacks
2d half (27-29)
Sawyer & Eddy
Allan Reno
Pat Daly Co
Claude & Marion
Raycelle Sis Co
FAR ROCKAWAY
Strand
1st half (31-2)
Morey Ulis & Lee
Joe Young Co
3 Sailors
The Foy Family
Calif Nighthawks
2d half (3-6)
Diaz Monkeys
Falls Readings & B
Nina Gordani Co
Harry Watson Jr
(One to fill)
2d half (27-30)
Morocco Bound
BROOKLYN
Albee (30)
Jack Benny
Evans & Mayer
14 Brick Tops
(Two to fill)
(23)
Nathano Bros
Danse Rhapsodies
Waite Hoyt
Foy Family
Frank Fay
Bushwick
1st half (30-2)
Cortini
Jerome & Evelyn
Eddie Dale Co
(Two to fill)
2d half (3-5)
The Seebacks
Mays Burt & Finn
Gauthier & Pony
Harry Burns
Jeannie
2d half (27-29)
Houstons
Wilson Betty & K
Lulu McConnell
Collins & Peterson
Henry's Elephants
Greenpoint
1st half (30-2)
Herbert Beeson
Ryan Sis
Ray & Dot Dean
Fraternity Rev
(One to fill)
2d half (3-5)
Frank Viola Co
Abbott & Bisland
Joe Phillips
H Dockerill Co
(One to fill)
2d half (27-29)
Gauthier & Pony
Jerome & Evelyn
Mitchell & Miller
Foley & Latour
(One to fill)
Kenmore
1st half (30-2)
Don Valerio
3 Black Aces
Mr & Mrs Phillips
Betty Blythe
Stanley & Ginger
Al Moore Bd
2d half (3-5)
Dotson
I Vermillion Co
Watson & Cohen
Ruby Norton Co
Harvard Chas & K
2d half (27-29)
J G Flippen's Co
Madison
1st half (30-2)
Diaz Monkeys
Dale & Fuller
Henry Kelly
Carrie & Eddy Co
Rich & Cherie
Larry Rich Orch
2d half (3-5)
Padlocks of 1928
2d half (27-29)
Herberta Beeson Co

Cantor & Duval
Johnny Hyman
Double Exposure
Stan Stanley
Holland Imports
Orpheum
1st half (30-2)
The Seebacks
Mays Burt & Finn
Gauthier & Pony
Harry Burns
Jeannie
2d half (3-5)
Yong Kee Tr
Foley & Latour
Fantastic Rev
(Two to fill)
2d half (27-29)
Nelson's Katland
Moran Graum'n&W
Geo Broadhurst Co
Jack Strouse
Doll Makers Dream
Prospect
1st half (30-2)
White's Circus
Frank Mullane
Geo Broadhurst Co
Rodero & Maley
The Crackerjacks
2d half (3-5)
Morey Ulis & Lee
Claude & Marion
B Wells & 4 Fays
(Two to fill)
2d half (27-29)
Padlocks of 1928
AKRON, O.
Palace
1st half (31-2)
Watson Sis
Joe Jackson
Manhattan Steps
(Two to fill)
2d half (3-6)
Devil's Circus
Chevalier Bros
Kitty Doner
Odiva & Seals
(One to fill)
2d half (27-30)
Riva & Orr
Olive Olsen
Jack Norworth
Bevan & Flint
5 Cardinals
ALLENTOWN, PA.
Colonial
1st half (31-2)
Eddie Pardo Unit
2d half (3-6)
Schictl's W'ndr'ttes
Lang & Haley
Down Home
(Two to fill)
AMSTERD'M, N.Y.
Rialto
1st half (31-2)
Russian Art Cir
Mr & Mrs Lawson
Pat Daly Co
Local
Crazy Rhythm
2d half (3-6)
Louise Wright
(Others to fill)
ATLANTIC CITY
Keith's
1st half (31-2)
Douglas & Claire
Russell & Marconi
Billy Dale Co
B & J Brown
Harris & Radcliff
Hong Kong Tr
2d half (3-6)
B & B Miller
Victor Graff
Tell Tales
Brooks & Rush
Stan Stanley
Rigoletto Bros
BALTIMORE, MD.
New Gardens (31)
Nathal
Al B White's Ent
(Three to fill)
(24)
Russ & Jerry
J Kneeland Co
Our Gang Kids
Jack Majors
(One to fill)
BINGH'PT'N, N.Y.
Binghamton
1st half (31-2)
The Livingstones
4 Pepper Shakers
Ann Garrison
Carroll & James
(One to fill)
2d half (3-6)
Hughie Clark Unit
Jazz Boat Rev
BOSTON, MASS.
New Boston (31)
Anderson & Yvel
Smith & Sawyer
Bungle Love
Rev Creative
(One to fill)
Scollay Sq. (31)
6 Conn Yankees
Potter & Gamble
Teller Sis & A'kl'd
Dave Vine
Smith & Colton Rv
BUFFALO
Shea's Century (31)
Del Ortos
Hap Hazard
H Santrey Co
(Two to fill)
(24)
Chevalier Bros
De Marcos
Bernard & Kellar

Madie & Ray
Anthony & H'w'rd
Billy Doss Co
Herbert Clifton
Hart & Herman
(24)
Marty Dupree Rev
Gene Greene
(Others to fill)
CLEVELAND, O.
105th St.
1st half (31-2)
Maker & Redford
Lillian Shaw
(Three to fill)
2d half (3-6)
Adeline Bendon
Flo Brady
Behoe & Rubyatte
(Two to fill)
2d half (27-30)
Hap Hazzard
Girl Wanted
Billy Hallen
White's Whiteh'ks
(One to fill)
Palace (31)
Honey Boys
Keane & Whitney
Jed Dooley
Lean & Mayfield
Count Bernivici
(24)
Natacha Nattova
Hyde & Burrell
Joe Jackson
Florence Le Vere
Memphis C'llegians
COLUMBUS, O.
Keith's
1st half (31-2)
Adeline Bendon Co
Frakson
Olive Olsen
F X Bushman Jr
Gene Greene Co
2d half (3-6)
Dance Bits
Jay Velie
Ruth Warren
Large & Morgner
(One to fill)
2d half (27-30)
Manhattan Stepp'rs
Wyeth & Wynn
Chas Ray
Swor & Goode
Odiva & Seals
DAYTON, O
Keith's
1st half (31-2)
Swor & Goode
Riva & Orr
Chas Ray
(Two to fill)
2d half (3-6)
Shubert & Ptnr
McL'ghlin & Ev'ns
Tony & Norman
White's Whiteh'ks
(One to fill)
2d half (27-30)
Palmita & Millet
Madie & Ray
Ruth Warren Co
Jane Green
Tom Smith
Yacopi Tr
DETROIT, MICH.
Grand Riviera
1st half (31-2)
Park Sis & Harvey
Allen & Canfield
(Three to fill)
2d half (27-30)
O'Dunn & Day
Forsythe & Kelly
(Three to fill)
Hollywood
1st half (31-2)
Yacopi Tr
Flo Brady
(Three to fill)
2d half (3-6)
Lillian Shaw
Tiny Town Rev
(Three to fill)
2d half (27-30)
Marietta Craig Co
Al Trahan Co
Uph'm Whitney Rv
(Two to fill)
Oriental (31)
Smith & Hart
Corinne Tilton
Signor Frisco Co
(Two to fill)
(24)
Dancing T'mb'rines
Levan & Bolles
McL'ghlin & Evans
Honey Boys
6 Daunton Shaws
Uptown
1st half (31-2)
Tiny Town Rev
Ward Bros
Kerr & Ensign
(Two to fill)
2d half (3-6)
Yacopi Tr
Rodrigo & Lila
Le Grohs
(Two to fill)
2d half (27-30)
Behee & Rubayette
Fargo & Richards
Billy Swede Hall
Allen & Canfield
Earl Lindsay Rev
EASTON, PA.
Majestic
1st half (31-2)
Schictl's W'ndr'tes
Lang & Haley
Down Home
(Two to fill)

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Frankie Heath
Carl Freed Orch
CANTON, O.
Palace
1st half (31-2)
Dance Bits
Jay Velie
Ruth Warren
Large & Morgner
(One to fill)
2d half (3-6)
Frakson
F X Bushman Jr
Olive Olsen
(Two to fill)
2d half (27-30)
Jack Hanley
Otis Mitchell Co
Sid Marion
M Dixon Dancers
(One to fill)
CINCINNATI
Albee (31)
Music Art Rev
Jack Hanley
Clifford & Marion
Van & Schenk
(Two to fill)
(24)
Davis & Dwan Rev
La Belle Pola
Kenneth Harlan
Juliet
Jed Dooley
Large & Morgner
Palace (31)
Palmita & Millet

2d half (3-6)
Eddie Pardo Unit
ELMIRA, N. Y.
Majestic
1st half (31-2)
Hughie Clark Unit
2d half (3-6)
Ann Garrison Co
Carroll & James
(Three to fill)
ERIE, PA.
Erie
1st half (31-2)
Hall & O'Brien
Paulo Paquita & C
Levan & Bolles
D Coy Racketeers
(One to fill)
2d half (3-6)
W & N Nelson
Riddle & Cook
Ship Ahoy
Hal Neiman
(One to fill)
FLUSHING, N. Y.
Keith's
1st half (30-2)
Michon Bros
(Others to fill)
2d half (3-5)
Phil Baker
Freda Palace
(Three to fill)
2d half (26-29)
Honey Tr
Derickson & Brown
Mitchell & Durant

Yorke & King
Jack Benny
Browne & R'sh B'l
G'RM'NT'WN, PA.
Orpheum
1st half (31-2)
G & L Garden
Marie De Combo
Chisholm & Breen
Brooks & Rush
Rigoletto Bros
2d half (3-6)
High Hat Stepp'rs
4 Van Rippers
Hudson Wonders
B & J Brown
Alexandria & Olsen
GLENS FALLS
Rialto
2d half (3-6)
Allen & Reno
Felovis
Crazy Rhythm
(Two to fill)
GLOVERSVILLE
Glove
1st half (31-2)
Colville
Lydia Harris
Buzzington's Bd
Billy Gilbert
Sandy Lang Co
2d half (3-6)
Tom Mills
Roscoe Ails
(One to fill)
MONTGOMERY
Keith's
2d half (3-6)
3 Nelsons
Shafer & Bernice
Vera Cole
Capt Kiddo
(One to fill)
NASHVILLE
Princess (31)
J & M Mason
Lowell B Drew Co
Ze'da Santley
Roscoe Ails Co
(One to fill)
(24)
Shubert & Ptnr
East & Dumke
Colonial 6
Tony & Norman
Rodrigo & Lila Co
NEWBURGH
Academy
1st half (31-2)
Nelson's Katland
Delvey Sis
Stanley & Ginger
(Two to fill)
2d half (3-6)
G'thier & P'ny Boy
Nancy Gibbs
Ray Shannon Co

HOWARD SLOAT
BONDS FOR INVESTMENT
F. Bartlett & Co., Inc., 57 William St., N.Y.

Emmett O'Meara
Paddy Cliff Orch
Cahill & Wells
Breen LaBard & B
GRAND RAPIDS
Keith's
1st half (31-2)
(Same bill plays Toledo 2d half)
Florence Le Vere
Sid Marion
O'Dunn & Day
A & G Falls
(One to fill)
2d half (27-30)
Brender & Burt
Tiny Town Rev
Corinne Tilton
(Two to fill)
GREENSBORO
National
1st half (31-2)
(Same bill plays Charlotte 2d half)
J & F Hughes
Janet Read
Jack Usher Co
Behind the Wall
(One to fill)
HARRISB'RG, PA
Majestic
1st half (31-2)
Music Box Frolics
2d half (3-6)
Modern Cinderella
(Two to fill)
HORNELL, N. Y.
Shattuck's
2d half (3-6)
The Livingstons
Pat Daly Co
(One to fill)
H'NT'GT'N, W.VA.
Orpheum
1st half (31-2)
Edwards & Sanf'rd
Jane Green
For No G'd Reas'n
(Two to fill)
2d half (3-6)
Morton Jewell Co
Thomas & Johns'n
Gene Greene Co
(Two to fill)
ITHACA, N. Y.
Strand
2d half (3-6)
Emmett & King
S'ym'r P'tn'm & B
(One to fill)
JERSEY CITY
State
1st half (31-2)
Morocco Bound
2d half (27-30)
Bobby May
Emmett Kiddies
Fern & Marie
Yale Collegians
(One to fill)
LANCASTER, PA.
Colonial
1st half (31-2)
Timbo
Grindell & Esther
Modern Cinderella
(Two to fill)
2d half (3-6)
Blomberg's Dogs
Harkins
Family Ford
(Two to fill)
LIMA, O.
Shine's O. H.
1st half (31-2)
Capt Dohn Co
Thomas & Johnson
Ada Brown
Crockett's M'teers
(One to fill)
LOUISVILLE
Keith's
1st half (31-2)
Shubert & Ptnr
McL'ghlin & Evans
Tony & Norman
White's White'h'ks
(One to fill)
2d half (3-6)
Riva & Orr
Swor & Goode
Chas Ray
(Two to fill)
2d half (27-30)
Joan E'ton Co
Herbert Clifton
Billy Doss Co
Van & Schenck
J & M Mason
MANSFIELD, O.
Madison
1st half (31-2)
W & N Nelson
Cook & Vernon
(Three to fill)
2d half (3-6)
Martin & Martin
Lum & White
(Three to fill)
MARION, O.
Palace
1st half (31-2)
Martin & Martin
Dave Ferguson
Ship Ahoy
(Two to fill)
2d half (3-6)
Ada Brown
Crockett's Ky Co
(Three to fill)
MEADVILLE
Park
2d half (3-6)
Dalton & Craig
Paulo Paquita & C
(Three to fill)
MEMPHIS
Orpheum (31)
La Belle Pola
Kenneth Harlan
Al Trahan Co
(Two to fill)
(24)
The Meyakos
Stan Kavanaugh
Zelda Santley
May Winn Co
(One to fill)
2d half (27-30)
Frank Viola Co
Von Stremmel
Harry Lyons Co
Harrison & Dakin
Tivoli Dancers
NIAGARA FALLS
Belleview
1st half (31-2)
Chinko & Kaufman
Riddle & Cook
Dalton & Craig
(Two to fill)
2d half (3-6)
Hall & O'Brien
(Others to fill)
NORTH ADAMS
Empire
2d half (3-6)
7 Vairety Girls
Bison City 4
Russian Art Cir
(Two to fill)
OTTAWA, CAN
Keith's (31)
Ziegler 2
(Others to fill)
PHILADELPHIA
Broadway
1st half (31-2)
Frank Richardson
Art Henry Co
Mae Francis
2d half (3-6)
Frank Richardson
Marie De Combo
Reynolds & White
Earle (31)
Dixie 4
Emery Manley Co
Redmond & Wells
Our Gang Kids
(One to fill)
Logan
1st half (31-2)
Oliver & Crangle
Reynolds & White
Fren & Marie
2d half (3-6)
Mae Francis
Art Henry
O'liver & Crangle
Metropolitan (31)
Bee & Ray Goman
Primrose Semon
Eddie White
(Two to fill)
Nixon
1st half (31-2)
High Hat Stepp'rs
Moore & Reilly
Hudson Wonders
J & M Harkins
Family Ford
2d half (3-6)
Almond & Grey Sis
Fern & Marie
Melodious Maids
Harris & Radcliff
Hong Kong Tr
PITTSBURGH
Davis (31)
Le Paul
Jack Norworth
Frankie Heath
Gilbert & French
Bevan & Flint
(Others to fill)
(24)
Dance Bits
Maker & Redford
F X Bushman Jr
Florence Brady
Michon Bros
Rosita
Rigoletto Bros
Watson Sis
Kalka Stanley & M
Harris
1st half (31-2)
Shirley Deveraux
Billy Claire
Topical Topics
(Two to fill)
2d half (3-6)
Billy Swede Hall
Cook & Oatman
(Three to fill)
Sheridan Sq.
1st half (31-2)
Cook & Oatman
Hal Neiman
Helen Higgins Co
(Two to fill)
2d half (3-6)
Shirley Devereaux
Uph'm Whitney Rv
(Three to fill)
PLATTSBURGH
Strand
2d half (3-6)
Ta'ent & Merit
Musical Chapins
(One to fill)
POUGHKEEPSIE
Avon
1st half (31-2)
G'thier & P'ny B'ys
Nancy Gibbs
Ray Shannon Co
Foley & Latour
May Wynn Co
2d half (3-6)
Nelson's Katland
Delvey Sis
Stanley & Ginger
(Two to fill)
2d half (27-30)
Dockerill's Horses
Josephine Monahan
Chet Blaier Co
Jones & Jones
The Collegiates
QUEBEC, CAN.
Keith's (31)
Swain's Birds
Scher Boys
Gibbs 2
Talent & Merit
Song Fashions
RALEIGH, N. C.
State
1st half (31-2)
(Same bill plays Winston-Salem 2d half)
Chandler Boys
Renard & West
Walsh & Ellis
Colonial 6
(One to fill)
RICHMOND, VA.
National
2d half (3-6)
Marcus Rev & C
ROCHESTER
Palace
1st half (31-2)
(Same bill plays Syracuse 2d half)
Loma Worth
Anger & Fair
Joe Mendi
(Three to fill)
2d half (26-29)
Devil's Circus
Jos Regan
Clifford & Marion
14 Bricktops
Sylvia Clark
Kikuta Japs
SANDUSKY, O.
1st half (31-2)
Lum & White
Billy Swede Hall
Stilwell & Frazer
(Two to fill)
SARATOGA
Congress
2d half (3-6)
Perez & LaFlor
Mr & Mrs Lawson
(One to fill)
SPRINGFIELD, O.
Palace
1st half (31-2)
Will Aubrey
Harry Jackson Co
Uph'm Whitney Rv
(Two to fill)
2d half (3-6)
Stilwell & Frazer
For No G'd Reas'n
Billy Claire
6 Daunton Shaws
(One to fill)
STEUB'NV'LE, O.
Capitol
1st half (31-2)
Ora
Girl Wanted
Anders'n & Benn'tt
(Two to fill)
2d half (3-6)
Topical Topics
Dave Ferguson
(Three to fill)
SYRACUSE
Keith's
1st half (31-2)
(Same bill plays Rochester 2d half)
Ken Murray Unit
2d half (27-30)
3 Londons
Farnell & Florence
Mexican Bd
(Two to fill)
THREE RIVERS
Capitol
1st half (31-2)
Bag & Baggage
(Two to fill)
2d half (3-6)
Swain's Birds
Song Fashions
(One to fill)
TOLEDO, O.
Keith's
1st half (31-2)
(Same bill plays Grand Rapids 2d half)
Hyde & Burrell
Desparate Sam
Rosalind Ruby
Tom Smith
(One to fill)
2d half (27-30)
Adeline Bendon
Kerr & Ensign
Rosalind Ruby
Anthony & H'wl'nd
Angel Bros
TORONTO, CAN.
Hippodrome (31)
3 Londons
Gerber's Galeties
Bernard & Kellar
Lydia Barry
Carl Freed Orch
(24)
E & J Rooney
Loma Worth
Anger & Fair
Dick Henderson
Toto
UNION HILL
Capitol
1st half (31-2)
Little Jim
Abbott & Bisland
Collins & Peterson
Paddy Cliff Orch
(One to fill)
2d half (3-6)
Cortini
Ryan Sis
Joe Browning
(Two to fill)
2d half (27-30)
Grapejuice
Stutz & Bingham
The Cotton Club
(Two to fill)
UTICA, N. Y.
Gaiety
1st half (31-2)
Tom Mills
Lee Mason & S'ny
Paddy Cliff Or
Cahill & We'ls
Breen LaBard & B
2d half (3-6)
Phillips & Sheldon
Pepper Shakers
Buzzington's Bd
Billy Gilbert Co
Sandy Lang Co
WARREN, O.
Robbin's
2d half (3-6)
Chinko & Kaufman
Anders'n & Benn'tt
Watson & Byron
Will Aubrey
Helen Higgins Co
WHITE PLAINS
Keith's
1st half (31-2)
J C Flippen Fr'lics
2d half (3-6)
Miss Marcelle
Ike Rose's Midgets
2d half (27-30)
Glenn & Jenkins
Meyers & B Johns
Harry Roye Co
(Two to fill)
YOUNGSTOWN, O.
Hippodrome
1st half (31-2)
Devil's Circus
Chevalier Bros
Kitty Doner
Odiva & Seals
(One to fill)
2d half (3-6)
Joe Jackson
Manhattan Stepp'rs
(Others to fill)
2d half (27-30)
E & L Ford Rev
Le Grohs
M Montgomery Co
Lillian Shaw
5 De Cardos

Orpheum

BOSTON, MASS.
Memorial (31)
Nonette
Mario & Lazarin
Brown & R'sh G'ls
Smith & Dale
(Two to fill)
(24)
Chaney & Fox
Foster & Peggy
Barry & Whitledge
Louise Groody
Eddie Conrad Co
(One to fill)
CALGARY, CAN.
Grand (31)
Vanessi
Hibbert & H'rtm'n
Scott Saunders
Gaudsmiths
Aussie & Czeck
(24)
Mary Dugan Unit
CHICAGO, ILL.
Palace (31)
Fleeson & Hayes
Herman Timberg U
Olsen & Johnson
(Two to fill)
(24)
Peter the Great
Will Fyffe
Gamble Boys & B
Trixie Friganza
Sully & Thomas
State Lake (31)
Frank Hamilton
Jones & Hull
Revel Bros & Red
Teck Murdock Co
Don Lee & Louise
Juliet
Hadji Ali
M'lr'y McN'ce & R
(24)
Hayes Marsh & F
Circus Act
The Gascoignes
Rose & Thorne
Orth & Codee
Frank Devoe Co
Slim Timblin Co
(One to fill)
DENVER, COL.
Orpheum (31)
Watch the Rhythm
Al K Hall
Aileen & Marjorie
Hope Vernon
Burns & Allen
Bob Hall
(24)
Weaver Bros
Just Kids
Norman Thomas
Robert Warwick
Paul Nolan
Mack & Rossiter
LOS ANGELES
Hill Street (31)
Univ Cal Glee Club
Davis & Darnell
Yvette Rugel
Olyn Landick
Gruber's Oddities
Frankie & Dunlevy
(24)
Fle'ds & Johnson
Seed & Austin
Lamont's C'ch'toos
Chamberlain & H
Powers & Wallace
4 Sailors
Orpheum (31)
Harry Carroll
Johnny Berkes
Muriel Kaye
(Three to fill)
(24)
Benny Davis Rev
Everett Sanderson
H & F Usher
R Hughes & Pan
Gracie Deagon
Byron & Willis
MILWAUKEE
Palace (31)
Princess Pat
Norwood & Hall
Natacha Nattova
Babe Egan's R'hd's
Will Fyffe
Orth & Codee
(24)
Murand & Girton
Lita Gray Chaplin
Mayo & Lynn
Paxton
Newell & Most Co
Don Lee & Louise
MINNEAPOLIS
Hennepin (31)
Lita Gray Chaplin
Mayo & Lynn
Australian Waites
B & E Newell
Bentell & Gould
(24)
Frances White
Buck & Bubbles
Lockett & Page
Norwood & Hall
Rubio Sis
OAKLAND, CAL.
Orpheum (31)
Will Mahoney
Roger Imhoff
Wilson & Dobson
Bobby Rowland
Claude DeCar
Ashley Page
(24)
Hickey Bros
Yvette Rugel
Eubie Blake Co
Davis & Darnell
Don Cummings
Gruber's Oddities
OMAHA, NEB.
Orpheum (31)
Norman Thomas 5
Weaver Bros
Block & Sully
Edwin George
(Two to fill)
(24)
Herman Timberg U
SAN FRANCISCO
Golden Gate (31)
Jerry & B'by G'ds
Hickey Bros
Eubie Blake
Wilton & Weber
Wheeler & Sands
Don Cummings
(24)
Harry Carroll Unit
Neapolitan 4
(Others to fill)
Orpheum (31)
P Ourainsky Bal
H & F Seamon
Eddie Nelson
Conlin & Glass
Cliff Edwards
Loyal's Dogs
(Two to fill)
(24)
Johnny Berkes
Muriel Kaye
Bobby Rowland
Frankie & Dunlevy
Claude DeCar
Will Mahoney
Harry Fox
Aerial Bartletts
SEATTLE, WASH.
Orpheum (31)
Ethel Waters
McLellan & Sarah
Lou Cameron
Tinova & Balkoff
Rogers & Wynn
Miacahua
(24)
Ray & Harrison
Marie Valenti
Frank Conville
Ella Shields
Happiness Girls
John Vale
ST. LOUIS
St. Louis (31)
4 Uessems
Gambel Boys & B
Trixie Friganza
Joe Marks
Roger Wolff Kahn
(24)
Bekefi Dancers
Nonette
Jarvis & Harrison
Hayes & Fleeson
(One to fill)
VANCOUVER, B.C.
Orpheum (31)
Mary Dugan Unit
(24)
Ethel Waters
McLellan & Sarah
Lou Cameron
Tinova & Balkoff
Rogers & Wynne
Miacahua
WINNIPEG, CAN.
Orpheum (31)
The Ghezzis
Lockett & Page
Medley & Dupree
Buck & Bubbles
Frances White
Max & His Gang
(24)
Vanessi
Hooper & Gatchett
Scott Saunders
Gaudsmiths
Hibbert & H'rtman
Aussie & Czeck

Proctor

NEW YORK CITY
86th St.
1st half (30-2)
Irene Vermillion
2 Black Dots
Billy Purl Co
Chaz Chase
H Watson Jr Co
2d half (3-5)
Ray Huling & Seal
Chas Slim Timblin
Jerome & Gray
(Two to fill)
58th St.
1st half (30-2)
Walter McNally
O'Donnell & Blair
Watson & Cohan
Mary Mang Co
(One to fill)
2d half (3-5)
Billy Purl Co
NEWARK, N. J.
Proctor's (31)
Stop Look & Listen
Ruth Ford
Bobby Barry Co
Jack Wilson Co
Paul Specht Orch
ALBANY, N. Y
Grand
1st half (31-2)
Allen & Reno
Felovis
S'ym'r P'tn'm & B
2d half (3-6)
Lydia Harris
(Two to fill)
Harmanus Hall
1st half (31-2)
The Chapins
(Two to fill)
SCHENECTADY
Proctor's

TO THE PROFESSION
A
MERRY CHRISTMAS
AND
HAPPY NEW YEAR
FROM
LEDDY and SMITH

Waite Hoyt Co
(Three to fill)
WESTCHESTER
Yonkers
1st half (30-2)
Ray Huling & Seal
4 Van Rippers
Brooks & Rush
M'y'rs & B Jno Gls
(One to fill)
2d half (3-5)
Jerome & Evelyn
Mel Klee Unit
1st half (31-2)
H Rogers' Show
2d half (3-6)
Lee Mason & S'nny
(Two to fill)
TROY, N. Y.
Proctor's
1st half (31-2)
Oscar Stange Orch
7 Variety Girls
(One to fill)
2d half (3-6)
H Rogers' Show

Interstate

ATLANTA, GA.
Grand (31)
Ray Vaughn
Variety
Ethel Davis
Side Kicks
(One to fill)
AUSTIN, TEX.
Hancock O. H.
1st half (31-2)
(Same bill plays Waco 2d half)
King Bros
3 Dean Sis
Haynes & Beck
Syd Morehouse
Alma Neilson Co
DALLAS, TEX.
Majestic (31)
Carl Rosini Co
Plunkett & Mason
Harry Holmes
2 Jacks & a Queen
Sheldon Heft & L
FT. WORTH, T'X.
Majestic (31)
Typical Topics
GALVESTON, T'X.
Majestic
1st half (31-2)
(Same bill plays Beaumont 2d half)
Monge Tr
Johnson Sis
Hurst & Vogt
Wedding Gown
Roy Cummings
HOUSTON, TEX.
Mertini (31)
A Friedland Rev
L'TLE, R'K, ARK
Majestic
1st half (31-2)
Shaw's Dogs
Earl & Bell
Spenc'r & Williams
Breaille & Pallo R
(One to fill)
2d half (3-6)
Parisian Art
B & M Dupont
W West & McG
Tighe Lapan & B
(One to fill)
NEW ORLEANS
Orpheum (31)
Lomas Tr
Francis & Wally
Moree
Bob Murphy
Galla-Rini Sis
OKLAHOMA CITY
Orpheum (31)
Wolff & Jerome
Doris Rue
Lou Tellegen Co
Polly & Oz
Herbert Faye Co
SAN ANTONIO
Majestic (31)
Clemons Billings
Jean Sothern
Bezazian & White
B F & Mur Bros
Danny Duggan
SEMINOLE
(31-1)
(Same bill plays Amarillo, 2-3; Wichita Falls, 4-5)
W H Groh
Summers & Hunt
Lasses White
Cameo Capers
(One to fill)
TULSA, OKLA.
Orpheum (31)
Col Fred Lindsay
Yates & Lawley
Edm'nds & F'nch'n
Lew Brice
Stevens Nelson & S
WICHITA, KANS.
Majestic
1st half (31-2)
H Rogers' Rev
Korn & DePinto
Battery to Bronx
Charm 4
The Briants
(Others to fill)

Association

BL'MINGT'N, ILL.
Majestic
1st half (30-2)
Carp'nter & Ingr'm
2d half (3-5)
Fisher & Gilmore
C'D'R R'PIDS, IA.
Iowa
1st half (30-2)
5 Bracks
Hollingsworth & C
(One to fill)
2d half (3-5)
Rubio Sis
W Higgie & Girls
(One to fill)
CHAMPAIGN, ILL.
Orpheum
1st half (30-2)
Carter Bros Co
Besser & Balfour
Paxton
2d half (3-5)
Rose & Thorne
Shaw Carroll Rev
(One to fill)
2d half (27-29)
Eva Tanguay
Klein Bros
(One to fill)
CHICAGO, ILL.
Belmont
1st half (30-2)
Byal & Early
George Givot
(Three to fill)
2d half (3-5)
Parke Sis & H'rvey
Johns & Mabley
George Givot
M'torcycle Coss'cks
(One to fill)
Englewood
1st half (30-2)
Johns & Mabley
(Others to fill)
2d half (3-5)
Petrie 5
Tabor & Green
Campus 5
(Two to fill)
DAVENPORT, IA.
Capitol
1st half (30-2)
Paul Nolan Co
Geo McClennan
Battery to Bronx
Mack & Rossiter
Ruiz & Bonita Co
2d half (3-5)
Wm Desmond Co
Bobby Folsom
Paul Remos Co
(Two to fill)
2d half (27-29)
Marian Wilkins Co
Ernest Hiatt
Billy Batchelor Co
Bentell & Gould
M'l'y McNce & R
DECATUR, ILL.
Lincoln Square
1st half (30-2)
George Givot
Fisher & Gilmore
Banjoland
2d half (3-5)
George Givot
C'rpenter & Ingr'm
Yesterthoughts
2d half (27-29)
Ruiz & Bonita
Sully & Thomas
Kaye & Sayre
EV'NSV'LLE, IND.
Grand
1st half (30-2)
Klein Bros
Shaw Carroll Rev
(Three to fill)
2d half (3-5)
Kranz & Kaufman
Besser & Balfour
Bekefi Dancers
(Two to fill)
2d half (27-29)
Fisher & Gilmore
Joe Marks Co
Fiechtani Tr
Tabor & Green
(One to fill)
FT. WAYNE, IND
New Emboyd
1st half (30-2)
The Le Grohs
Ford & Glenn
Dancing T'mb'rines
(One to fill)
2d half (3-5)
Hazel Mangean Tr
Illini Singing Bd
(Two to fill)
GALESBURG, ILL.
Orpheum
1st half (30-2)
Kaye & Sayre
Mary Haynes
(One to fill)
2d half (3-5)
Griffin 2
M Marinello Fr'nds
JOLIET, ILL.
Rialto (30)
Eddie Borden
Ted & Al Waldman
Cliff Nazarro
(One to fill)
JOPLIN, MO.
Electric
1st half (30-2)
Kohn & DePinto
(Three to fill)
KANS CITY, MO.
Mainstreet (30)
Louisville Loons
Frank Devoe Co
Sully & Thomas
Moore & Lewis
(One to fill)
LINCOLN, NEB.
Lincoln (31)
Chamberlain & E
Texas 4
(One to fill)
MADISON, WIS.
Orpheum
1st half (30-2)
Paulay Bros
Edna W Hopper
Kraft & Lamont
Bronson Renee Rev
(One to fill)
2d half (3-5)
Larimer & Hudson
Jarvis & Harrison
Sid Marion Co
Paul Yocan Co
(One to fill)
2d half (27-29)
R'kf'd Jr Pr'ss Cl'b
J & R Hayes
Courtney Sis
(Two to fill)
MILW'KEE, WIS.
Riverside (30)
Bradna's Circus
Midget Land
Nelson's Baby Ele
PEORIA, ILL.
Palace
1st half (30-2)
Griffin 2
Brendell & Bert
Ernest Hiatt
Mildred Marinello
(One to fill)
2d half (3-5)
Kaye & Sayre
Mary Haynes
Rath Bros
(Two to fill)
RICHMOND, IND.
Lawrence
1st half (30-2)
Peter the Great
(Three to fill)
2d half (3-5)
Murray & Irwin
Heider & Gr'n Girl
The Meyakos
(One to fill)
ROCKFORD, ILL.
Palace
1st half (30-2)
Larimer & Hudson
Jarvis & Harrison
Sid Marion Co
Paul Yocan Co
(One to fill)
2d half (3-5)
Paulay Bros
Kraft & Lamont
Edna W Hopper
Burns & Burchill
Bronson & Renee
2d half (27-29)
Chamberlaine & E
Jones & Hull
Remos & Midgets
(Two to fill)
SIOUX CITY, IA.
Orpheum
1st half (30-2)
Rubio Sis
Wm Desmond Co
Bobby Folsom
(Two to fill)
2d half (3-5)
Paul Nolan Co
Geo McClennon
Battery to Bronx
Mack & Rossiter
(One to fill)
2d half (27-29)
Medley & Dupree
Wm Desmond Co
France & La Fell
(Two to fill)
SI'UX F'LLS, S.D.
State
1st half (30-2)
France & LaFell
Will Higgie Girls
(One to fill)
SO. BEND, IND.
Palace
1st half (30-2)
Ulis & Clark
La Follette Co
Lubin Larry & A
Illini Singing Bd
(One to fill)
2d half (3-5)
Cliff Nazarro
J & R Hayes
Eva Tanguay
5 Mounters
(One to fill)
2d half (27-29)
Keane & Whitney
Mary Haynes
Cervo & Moro
(Two to fill)
SPRINGF'LD, ILL.
Orpheum
1st half (30-2)
5 Mounters
Kranz & Kauffman
Undercurrent
Rose & Thorne
Bekefi Dancers
2d half (3-5)
Banjo Land
Paxton
Eddie Borden Co
(Two to fill)
2d half (27-29)
Donna Doree Girls
Kelso & Demonde
4 Uessems
(Two to fill)
SPRINGF'LD, MO.
Electric
2d half (3-5)
Madeline
Kohn & DePinto
(One to fill)
ST. JOSEPH, MO.
Electric
1st half (30-2)
That Charm 4
The Briants
(Two to fill)
2d half (3-5)
Montana
(Three to fill)
ST. LOUIS, MO.
Grand (30)
Kinzo
Pennington & L
Monroe & Grant
Chase & LaTour
Reed & LaVere
Duncan's Collies
ST. PAUL, MINN.
Palace-Orpheum
1st half (30-2)
Bruno Weise 3
Courtney Sis
Charloe Co
Billy Hallen
Varsity 8
2d half (3-5)
Manuel Vega
Marion Wilkins Co
Al Abbott
(Two to fill)
2d half (27-29)
Teck Murdock Co
Kraft & Lamont
Revel Bros & Red
Texas 4
Ghezzis
T'RE H'TE, IND.
Indiana
1st half (30-2)
Picchiani Tr
Murray & Irwin
Heider & Gr'n Girl
Garden of Roses
(One to fill)
2d half (3-5)
Quigg's Current Rv
Klein Bros
Dancing T'mb'rines
(Two to fill)
TOPEKA, KAN.
Novelty
1st half (30-2)
Madeline
Zastro & White Rv
(One to fill)
2d half (3-5)
That Charm 4
(Two to fill)
WAUKEGAN, ILL.
Genesee
2d half (3-5)
Mr & Mrs Stamm
Ted & Al Waldman
Peter the Great
WICHITA, KAN.
Orpheum
1st half (30-2)
Tyler Mason
(Two to fill)
2d half (3-5)
Stickney's Circus
Zastro & White Rv
(One to fill)

Pantages

NEWARK, N. J.
Newark (31)
Marietta 3
Lang Bros
Roger Williams
Kilties
Dayton & Ramsey
Geo Shelton
9 Allisons
NIAGARA FALLS
Strand (31)
Ling Tey 3
Elkins Fay & E
Scramb'ed Legs
Joe Roberts
4 Petleys
TORONTO, CAN.
Pantages (31)
R'vn'lds & D'nnig'n
Alamac 4
Billy Farrell Co
H'wth'rne & Cooke
Kazana
HAMILTON, CAN.
Pantages (31)
Jean Schwartz Rv
Mayme Gehrue
D Passmore's Mins
TOLEDO, O.
Pantages (31)
Emilons
Lowe & Dunn Sis
Cansita Alcaniz
Harris & Pepper
Linseed Tr
INDIANAPOLIS
Lyric (31)
Golden Dreams
Vic Honey 3
Musical Cons
Barron & Burt
Robbins 3
MINNEAPOLIS
Pantages (31)
Jones & Granlin
Twins
Burns & Kane
Casting Campbells
(One to fill)
MOOSE JAW
(31-1)
(Same bill plays Regina, 2-3; Edmonton, 4-5)
Willie Ritchie Co
Edith Bohlman
Kath Boyle Boys
Clifton & Brent
6 Steeders
CALGARY, CAN.
Pantages (31)
Bert Sloan Co
Bonner & Powers
Serror Bros & Sis
Lee Morse
Marvin Bellett
SPOKANE, WASH.
Pantages (31)
Francili
Rose Kress 3
Reo & Rich
Gl'n & Browning
(One to fill)
SEATTLE, WASH.
Pantages (31)
4 Kemmys
Shannon & Cerio B
Chas Gill Co
Ward & Raymond
Waites Family
VANCOUVER, B.C.
Pantages (31)
Gl'de'l Cage
Marty & Nancy
Dan Coleman Co
Trout & Heff
Hazelle & Klatoff
TACOMA, WASH.
Pantages (31)
Moro & Pedro
Walzer & Kuban
Jewell's Manikins
Ross & Costello
Silver Toes
PORTLAND, ORE.
Pantages (31)
The Ferettos
Fern & Davis
Pressler & Klaiss
Melody Mansion
(One to fill)
SAN FRANCISCO
Pantages (31)
Lottie Atherton
Reddy & Hyman
J Elliott Co-Eds
Billy Small
3 World's Wonders
FRESNO, CAL
Pantages (31)
Maxine & Bobby
Eddie Selwyn
Masters & Grayce
Radio Stars
Nugold Rev
LOS ANGELES
Pantages (31)
Marie Racko Co
Kharum
Marcus Sis & C B's
Krugel & Robles
Delerio & Moreno
SAN DIEGO, CAL.
Pantages (31)
Bicknell
Harry Rappl
Versatile Steppers
McCall & Keller
Flo Micareme Co
L'G BEACH, CAL.
Pantages (31)
St Clair Sis & O'D
Miller & Peterson
Prevarications
Blackface Ed Ross
Bert Collins Co
SALT LAKE CITY
Pantages (31)
Heras & Wallace
Davey Jamieson
Telaak & Dean
Flashes of Art
(One to fill)
LOGAN, UTAH
(31-1)
(Same bill plays Ogden, 2-3; Cheyenne, 4-5)
Elsa Stralla
Harry Rayden Co
Art Gilham
Ferris & Ellis
Silks & Satins
OMAHA, NEB.
Pantages (31)
Flapper Freshies
Dorothea Summers
Huston Ray
Hickman Bros
Dorothy Byton
KANSAS CITY
Pantages (31)
Betty Mason
Dixon & Morelli
Strains & Strings
Hiller & Forte
D'sh'gton's Anim'ls
MEMPHIS, TENN.
Pantages (31)
Stanley Bros & A
Aalbu Sis & Carter
Brady & Mahoney
Rev Unusual
(One to fill)

Butterfield

BATTLE CREEK
Bijou
1st half (30-2)
Cervo & Moro
Earl Lindsay Rev
(One to fill)
2d half (3-5)
All College Show
BENTON H'RBOR
Liberty
2d half (3-5)
Turner Bros
Jos E. Howard
(One to fill)
KALAMAZOO
State
1st half (30-2)
Geo Wong Co
Rainbow Revels
2d half (3-5)
Cervo & Moro
E Lindsay Rev
(One to fill)
LANSING, MICH.
Strand
1st half (30-2)
Bartram & Saxton
Dave Bernie
(One to fill)
2d half (3-5)
Geo Wong Co
Roy Rogers
Rainbow Rev
PONTIAC, MICH.
State
1st half (30-2)
Finks Mules
Leon Navara
(One to fill)
OWOSSO, MICH.
Capitol
2d half (3-5)
Bartram & Saxton
Boy Friends
(One to fill)
SAGINAW, MICH.
Temple
1st half (30-2)
Mangean Tr
Jos E Howard
(One to fill)
2d half (3-5)
J Coughlin Co
(Two to fill)

Stanley-Fabian

ELIZABETH, N J.
Ritz
1st half (31-2)
Whiteman's R B'ys
Mae Usher
Stutz & Bingham
2d half (3-6)
Hector
(Two to fill)
HOBOKEN, N. J.
New Fabian
1st half (31-2)
Ike Rose's Unit
(Two to fill)
J'RS'Y CITY, N. J.
Central
1st half (31-2)
Stanley Rollickers
(Two to fill)
2d half (3-6)
Robbins' Balt'm'ns
(Two to fill)
PASSIAC, N. J.
Montauk
1st half (31-2)
Schwartz & Cliff'rd
Lehr & Bell
Delano Dell
Fred Stritt
Easton & Howell
Cunningham B Co
2d half (3-6)
Fred Stritt
Sub Deb Dancers
(Three to fill)
PATERSON, N. J.
Regent
1st half (31-2)
Hector
(Two to fill)
2d half (3-6)
Goetz & Duffy
Whiteman's R B'ys
Brown & Whitt'ker

Fox-Poli

BRIDGEPORT
Majestic
2d half (27-30)
L & F Berkoff
(Two to fill)
Palace (24)
Ruth Roye
M Douglas Orch
Vardell Bros
HARTFORD
Capitol (24)
G & P Magley
Baby Peggy
(One to fill)
NEW HAVEN
Palace
2d half (27-30)
R'ney & Bent & 3d
Castle of Dreams
Sandy Lang Co
Morton & Hunt
(One to fill)
WATERBURY
Palace
2d half (27-30)
Carl Emmy's Pets
Ritz Bros
Diane & De Mars
WORCESTER
Palace
2d half (27-30)
Baby Peggy
Eddie Davis Gang
(One to fill)

Cabarets

NEW YORK

Casanova Club
Helen Kane
McCarthy Sis
Olive McClure
Morton Downey
J'n Carten-Waddell
Jerry Friedman Or
Chateau Madrid
Jack White
Lillian Gordon
Art Brown
Vaughn & Vestoff
Alice Boulden
Club Barney
Walter O'Keefe
Hale Byers Orch
Club Lido
Rosita & Ramon
Chic Endor
H Rosenthal Orch
Club Monterey
Al Davis' Rev
Beth Miller
Jerry Osborne
Olive Vernell
Patti Marshall
Peggy Bolton
Hal Sidare
Johnny Dale
June Clark Orch
Club Richman
Harry Richman
Frances Williams
Aaronson's C'm'd'rs
Everglades
Eddie Prinz Rev
Helen La Vonne
Bud & Elinore Cole
Madeline White
Fawn Gray
Jack La Frach
Sammy Kahn Orch
Hotel Ambassador
Yacht Club Boys
Van Der Zanden Or
Hotel Biltmore
Northway & Chiles
B Cummins Orch
Little Club
Phil Baker
Sid Silvers
Al'x'nd'r & Sw'ns'n
Hortense Ragland
Joanne Claire
Jan Garber Or
Mirador
Roy Mack Rev
J & M Jennings
Bee Jackson
Evelyn Martin
Marguerite Howard
Arthur Gordoni
Harold Leonard Or
New Frivolity
N T G Rev
Hotsy Totsy
Tom Timothy Bd
Oakland's Terrace
Will Oakland
Landau's Bd
Park Central Hotel
Cliff O'Rourke
The Carltons
Ruth Williams
Ben Pollack Orch
Parody
Joe Lewis
Pearl Eaton
Vee Carroll
Hanley Sis
Don & Jerle
June Dobbins
Kiddie Young

(Continued on page 52)

PROCTOR'S 58TH ST.

(NEW)

(Wired)

Very large and very Spanish, brick and plaster rainbow in the Balaban & Katz Chicago style, this Phoenix risen upon the walls of an older edifice is the largest theatre on the east side, and probably the most ornate.

An effect of open sky above a Spanish village with fleecy clouds floating across the heavens. Many colors mingle in the proscenium arch surmounted by turrets, pavilions and what not. There are suggestions of hidden wells, glimpses of fountains and other architectural folderol.

The capacity of the old theatre has been more than doubled. The site of the former music hall has been merged with the site of the former beer garden behind it. The result is 3,200 seats.

Essentially it's a picture house, although its stage is elaborately equipped for vaudeville. It has a characteristic fault of all houses of its size, inaudibility. While friends down front were figuratively shouting "Bravo" on the opening night, uncomfortable occupants in the far corners were literally shouting "Louder!"

The opening program was nicely blended and ran smoothly, with David Love, pit maestro, giving strong support and upsetting the precedents for such occasions by not once going wrong. There are 16 green-jacketed musicians, and William J. Gilroy making the Wurlitzer roll over and be good.

Jack Benny, little more serious than usual, served as master of introductions. Benny covered up the stray ends with showmanly tact and judgment. He was particularly adroit in handling the squawks from the missing counties because of the low pitch of Miss Marie's voice in his own turn.

Besides the bill proper, Louis Mann, Will Fyffe and Francis X. Bushman appeared on the stage for short speeches. Mann, rather incongruously for the time and place, did an impression of a guy who has just committed homicide and is being cornered in his attic by the gendarmes.

The sentimental note was struck when Maggie Cline stood up in the third row and happily acknowledged ar ovation. Later in the evening, when making her way up the aisle, she was greeted with outbreaks of applause while many stood up as she passed to shake her hand.

F. F. Proctor himself kept unobtrusively in the background, a habit of his dating back more years than most people in vaudeville can remember. The new 58th Street is his 15th theatre and the latest achievement of 40 years of manager-ownership.

The 58th Street will be under the general supervision of Herman Whitman, who also keeps things lubricated at Proctor's 86th Street. E. M. Welsh will assist at the 58th. Split week vaudfilm policy will include five acts. House is wired, but wiring was not used opening night with "Outcast" (FN).

Show opened with "Stop, Look and Listen," dancing flash and pleasing. Six shapely chicks, Fred Sihley and Loretta Gray, latter a remarkable toe dancer. Bad rent conspicuously mended in the tights of one of the girls seemed unpardonable.

Mitchell and Durant, No. 2, as a favor to the booking office, wowed in their customary style.

Yorke and King, augmented by True York and Johnnie Wright, held the third niche. Miss King, adopting the noble vaudeville slogan, "Anything for a laugh," ad libbed liberally and successfully, covering up an element of uncertainty in the act because of the changed routine and perhaps the long absence from vaudeville. The young Miss Yorke is a nice-looking gal with personality.

De Tejada's Mexican Orchestra fitted into the Castillian motif of the house and the ornamental program. The Mexicans are still a great novelty, but have slowed up considerably from the swift pace maintained when they were a two-weeks' wonder at the Palace over a year ago.

An invited audience Thursday night (Dec. 20) with the theatre packed with flowers.

(Second Bill)

To obtain a more reliable idea on the sound element at the 58th Street the second bill was caught Sunday matinee with Variety's reviewer sitting in the last row of the orchestra. From that seat it was possible to hear plainly everything said on the stage. The conclusion from this is that the fault on the opening night was chiefly with the actors and not with the house.

While it will perhaps be necessary for the booker to exercise a little more than usual discretion in laying out bills for this house, there is no reason for assuming that the 58th Street will from necessity adopt an all picture policy without vaudeville. This was the gist of a rumor abroad last week, and which is denied by the Proctor interests. Vaudfilm will continue to be the policy.

RCA Photophone has installed sound equipment at the 58th Street, as at the 86th Street, but in neither case has there been a public use of the wiring. The engineers are still making adjustments.

One new act on the bill Sunday, Stanley Rollickers. Otherwise, all standards, Ray Huling and Seal; Harry Watson, Jr.; Rae Samuels, and Harry Waiman's Debutantes. Plenty of conversation throughout and no trouble. "Taxi 13" (FBO) in silent form on screen.

Fair Sunday matinee biz.

Land.

PALACE

(St. Vaude)

Laugh show this week with two outstanding male personalities, Ken Murray and Phil Baker, making it worth while. Murray, particularly, is the big wow. This comedian, who has been coming along at a cyclonic pace, cinches his impression that he's another Joe Cook as a versatile one-man show. Murray has about another year with Keith's under one of those three-year contracts and the way in which he has developed is a certainty he'll be the subject of some well-merited tungsten display. Murray, if he hasn't already been propositioned, will be the target for considerable legit managerial proposals before the week is out.

First half of the show was a pip for laughs. It was given over to the Murray unit with the exception of Paul Whiteman's Rhythm Boys, deucing in place of Peter Higgins, vacationing for the holidays and eliminated because of the quick return to the Palace. Murray went even better Sunday afternoon than when first showing not so long ago and, despite the brief interval, either they liked his hokum all over again or it was a brand new assemblage sitting in for the laughfest.

Second half holds Phil Baker on a holdover with the nimble annoyer from the box, Sid Silvers, garnering a flock of merriment. In addition, Baker brought on Marion Harris for their "Did You Mean It?" double Sunday aft., which wowed 'em. Miss Harris returns to the Keith fold shortly and the resultant applause from the announcement of her name was just tribute. Silvers made the second box worker on the bill, Milton Charleston dittoing on behalf of Murray earlier in the show, and from the same section of the house. Regardless, it affected the Baker-Silvers hokum in no wise.

Florence Moore, who reopened the second half, was graciously recalled by Baker. Miss Moore pulled some old boys and also relied on her "You'll Be Sorry" impressions too much, for her Vitaphoned version of the same routine has been around for quite a while. It's the idea with the ballad done straight, "Follies" chorister, a la Barrymore, and chorus girl-y. Jack Carroll accompanied at the ivories. Maharana with Big Rosie, bull act, was the closer.

Show opened with the John Tiller Girls, an octet headed by Gladys Hunt. Some of their rope terp stuff was a bit too much of the same calibre, but generally well executed. Girls later dove-tailed into Harry Webb's Entertainers (band), which is a part of the Ken Murray unit.

Whiteman's Rhythm Boys (Harry Barris, Bing Crosby and Al Rinker) twiced nicely. They will accelerate with the aging of the week. They will find themselves, and this is evidenced already to a great extent with the modulation of the vo-do-de-o stuff. They're plenty torrid, of the ultramodern vogue of hotch-cha-cha rhythmic-vocalization. They open with "Mississippi Mud," of which they are billed as the originators, this being their own composition. The ballad idea by Bing Crosby is great for a change of pace, his "When Summer Is Gone" going well. The youngsters, they look as if they've barely attained their majority, work smoothly and politely for all their freak modulations, and with a nice presence and address, particularly Crosby, who is the balance to Barris' torrid inhibitions. The trio is lent Whiteman's name through being sponsored by the maestro who had them with him in concert and who placed them on the Columbia records.

Rest of the half was Ken Murray. The talented and fetching Helen Charleston, who steps gracefully and coos poo-poop and put-putt ditties a la Helen Kane, is another comer along with Milton Charleston, the clownish wrestling antagonist of Murray's. That bit of waltzing the boob (played by Charleston) into a wrestle and a fall is a bear as is the latter's marathon squat dance. Seemingly Charleston could go on for days hock-stepping.

Webb's band was the nucleus for the first half finale with Violet Maye prima-donnaing. The Charlestons (Helen and Milton) and a diminutive clown, Pompy Christian, were worked with Murray for one of the biggest guffaws the Palace has held in a long while. Sunday mat biz almost normal considering the holiday week.

Abel.

KEITH MEMORIAL

Boston, Dec. 21.

Sophie Tucker is saying good-bye to her public with a plug for the talking movies, for which she is already booked. How much of the big business at the new Keith house was personally drawn by Miss Tucker is hard to estimate, due to the fact that every Shubert legit house in town was closed for the ante-Xmas week.

The crowds were for Sophie, however, and the reception seemed to touch her heart. Billed and exploited as "the last of the red-hot mammas," she used a routine that started with this pet song of hers and then slid off into the sentimental. She snapped out of it at the end with the comment "I'll be needing a tambourine and a Salvation Army bonnet next." Her curtain chat was to the effect that she is leaving the stage to go into the talking movies and that she hoped her audiences would think of her as warmly in her canned versions as they did of her in the flesh.

The balance was a slight step backward from previous bills. Bobby May was deuced as a juggler and proved the surprise of the show, stopped repeatedly by applause. He dances, plays the harmonica, springs mouldy gags and does acrobatics along with the juggling, but it was the juggling that put him over. The boy works; in fact, he works too hard and tries to do too much. His personal appearance should be built and some money put into clothes. He should consult a showman for his routine and then ask for and get a higher spot on even big-time bills. He may not rate it as now playing, but he has the makings.

The Collegiates, with Harold Ringold, opened, and Jimmy Savo and Co. were given third spot for laugh honors, although the program billing was a bit cockeyed and indicated obsolete and vague advance material for the local publicity squad. Brown and Whitaker followed Miss Tucker, and Willie Mauss closed with a business-like bicycle stunt on the inside of a mammoth revolving wheel in which he loops the loop. A big flash, going especially strong because it is the first circus thrill stunt yet shown at the new theatre.

Feature picture was Bebe Daniels in "What a Night" (Par), which did not stir any particular excitement. The picture end of the Keith Memorial is beginning to loom as its weakness because the reserved seat feature has been attracting film fans who like to see their features without a lobby wait, but who seem to be rather fussy about what they get.

A troupe of Hawiians is now operating at the head of the grand staircase to placate the waiting mob on Saturdays, Sundays and holidays, and the house as a whole seems to be running smoothly.

Libbey.

86TH ST.

(Vaudfilm)

A whiz ganger for the first half here with Mel Klee and his new unit, 18-people revue, galloping off with stellar honors without a struggle (New Acts).

Plenty of comedy all around on the show, stage and screen through the latter having Chester Conklin in "Taxi 13." It gave the stage show a run for laughs. Capacity Sunday night.

Villa and Vance (New Acts) opened, heading their own dance revue with three others in support, clicking on ability and flash.

Thompson and LaGranna (New Acts) spotted a neat vocalizing and instrumental twosome in next niche.

Klee and unit next kept things humming for the remainder of the stage show. Through length of running time the unit displaced the usual other three acts customary at this house.

Edba.

RIVERSIDE

(Vaudfilm)

There is a pit overture—more than an overture—at the Riverside this week that no ordinary vaudeville show could easily follow. Keith's can rest assured it made no mistake in coaxing Phil Fabello away from Loew's.

The pit overture, or concert, as conducted by Fabello, starts the proceedings as well as any opening act ever did. That should mean plenty to the Riverside and its vaude from now on; great beginning for no matter what may follow.

Recently the Keith houses sought to doll up their pit orchestras with the fancy title of ensemble. The difference was in name only. At the Riverside it's Phil Fabello's Entertainers, and the difference is that they entertain. They were on, and in, for 16 minutes. First six straight playing of the "Mlle. Modiste" score and the next 10 a medley of pops and specialties, including three vocal solos by three musicians. The drummer was exclusive in hitting the traps for his own accompaniment, standing while singing.

The eccentric pit stuff probably rates a doubling scale, perhaps equal to the pit-stage combination scale, but in this case is worth it.

No doubt that too much of the type Fabello is handing out in week number one will hurt, with overabundance killing this as it does everything else. But that should be quite a way off if Fabello and his boys can remain as versatile as in the opener. For the present it is something new in vaude, and anything new in vaude is a rarity.

The Jay C. Flippen unit, one of the best produced for use in vaude houses, had little trouble following, but it is considerably superior to the average vaude bill. It runs 74 minutes and covers about everything necessary.

It looks like money, and the boards say it was Max Hayes' money. He did pick some nice gals and dressed 'em up proper. And Flippen's name spells coin, even with Flip in whiteface and working blackface.

The revised blackouts and bits from recent and past revues are far from a relief, though they're getting laughs as played here, and that's the best excuse of all. "Walking the Dog Around," meat for the Riv neighborhood with its Riverside Drive setting, and "Twenty Years Ago" are out of last year's "Scandals." Latter, burlesque on the Florodora Sextet, has been used pretty often in the past 20 years, but pulls through with a clever special lyric in the Flippen Frolics.

Flip does his own clowning and dancing throughout to show why his name is the unit's title. He gets kinda rough here and there for the family trade and rough enough for the other kind, but he can slash and elete as well as anyone. The "Just Married" bedroom blackout—not involving Flippen—won't be understood by kids, yet it is cute enough and has sufficient closing punch to remain.

Tightening up in the chatter department, the unit could go into the Palace and stand up in the entire pre-intermission period. With two names and a closer to follow, the Palace would be taking slight chance in playing Flippen's revue as something different. But what probably will happen, if it reaches the Palace, will be the re-routing of Flippen's revue to use Flip as m. c. for one of those very formal vaude bills, and making a bum out of this good unit. If they ever want Flip that bad at the Palace, they should take him alone. The unit's too good to crack and there is plenty to it besides Flip.

Riv had "Outcast" (FN) on the screen.

House did its best to wet blanket Fabello's routine, though it didn't succeed. Riverside is slow in filling up, particularly Sunday nights when business is capacity, as it was last Sunday. Seat banging, aisle strolling, chair hunting and prowling ushers combined for a symphony that hardly rated with Fabello's. At one time the entire second row center was forced to stand because three people were late. That blocked all view of the proceedings to all back of the second row.

If the ushers want to prowl and the customers want to be the last in, let them wait 'till after the overture. They do it in the picture houses, where more people are waiting to be seated most of the time than the Riverside plays to in two days, and service is only one virtue of the picture houses.

Bige.

BROADWAY

(Vaudfilm)

Nothing especially auspicious on this bow out bill for the Broadway, but good entertainment of a kind. A special show will be booked in for Sunday, Monday and Tuesday of next week to grab the New Year coin and then finis for the Broadway as a theatre. Demolition for a huge office building begins shortly thereafter. Fair attendance Sunday afternoon.

Yvonne and Victor, mixed team, opened and satisfied with a fast routine of aerial acrobatics and teeth grip maneuvers. Nick Hufford, next, with nut routine and girl assistant galloped to good returns with hokey routine. Femme's contribution was a ballad well planted and it helped. Mr. and Mrs. Jimmy Barry in "Clinging Ivy," another of their bucolic portraits. Practically a revise of "Scandal At Hensfoot Corners" with a happy ending instead of the chump tag. Just as funny, if not funnier. Barry's rural sheik remains a classic. Cleaned up here.

Mercedes and Mlle. Stantone followed and clicked with piano telepathics. Mlle. Stantone, blindfolded, plays piano selections supposedly concentrated upon by those in the audience making a request of "Please play my number." Several are unconscious targets for comedy. Possibly using plants, but the act entertains and bewilders. Caits Brothers, recently of "Ups-a-Daisy," danced their way to undisputed hit honors next to closing.

"Enchantment," dance revue, consisting of two men and three girls, clicked on entertainment and flash. Silhouetted adagio by two men and girl is a corking effect and a toe ballet is equally good. Act is mounted in several lavish scenes, drops and drapes. A dressy affair for any house aside from its genuine value as entertainment. "Blindfold" (U) on screen.

Edba.

5TH AVE.

(Wired)

It will be no cinch job to educate the 5th Avenue's veteran vaude-going customers to see and like straight pictures, talking or otherwise. The house is an old vaude haunt, a barn against the straight film palaces a few blocks uptown. So the house won't bring 'em in.

If the house doesn't, the pictures must—or else. Who can tell what the "or else" may be? Back to vaude? A non-theatrical commercial structure, like the Broadway? Or a garage? But it's too small for a garage.

There is only one sure way out with sound pictures: comedy. Any kind of comedy. Comedy shorts, the funnier the better. The 5th's audience is certainly lowbrow. They always laughed at comedy acts at the 5th. Some say flashes and adagio teams put house on the fritz.

So why not let them continue laughing with comedy shorts. Some are funny enough to laugh at.

The 5th's second straight film bill, partially sounded, wasn't happily chosen. They didn't get George Bernard Shaw's Movietone talker at all and they started to cough during Raquel Meller's second number. The continental star's pair of shorts have been spliced. "Corpus Christi Day" and "Flor de Mal," as sung by Meller, are much the same and, to the 5th's audience, in an identical mood. Both very sad. No chance to laugh there, and Shaw's stuff reached the rear well without interference. All they caught was Shaw's generous beard.

If Shaw's muff was funnier than his stuff, that should be important information for the 5th's picture booker.

The one sound news reel shot (Pathe) was of Grover Whalen, the new constable, reading his law enforcement platform. The Pathe silent news clips were nothing new at this house.

Two-reel Mack Sennett comedy and the feature, "Outcast" (F. N.), both silent and accompanied by the house organist. Pit was bare.

The candy butcher also gone, as is his candy. But the nickel sweets machines on the backs of the chairs still there and the chocolate still stale.

Sunday matinee attendance not equal to the sabbaths of vaude days, but the difference in operating costs between now and then is greater than the difference in attendance.

Omitting the advance installation nut, the 5th must be getting by pretty inexpensively. On the cuff, as it were, it has a chance with comedy.

Bige.

JEFFERSON

(Wired)

Good vaudeville at the Keith 14th street this half. For headliner it had the Friedlander fast, light girl-and-music interlude honey that will stand up on any intermediate or small time stage by its speed and by its dancing and singing excellence.

All by itself it would have made a small time bill hold up, but here it was nicely supported, first with the Collegian Ramblers, class orchestra arrangement, and by the thoroughly amusing screen feature, "Taxi 13" (FBO talking subject), and a good filling in of low comedy material, particularly strong in its laugh side.

Jungleland, opening, has good acrobatic material set in a first rate novelty. Stage is a woodland and two men, one contortionist and other equilibristic hold up a good routine, one dressed as monkey and the other as comedy African native. Do much novelty tumbling, leading up to announced one-leg swing declared to be only man in business who can do it.

Rickard and Gray are man and woman ventriloquist, man working boy dummy and woman girl comedy doll. Cross fire between two kids is excellent for laughs. So is the singing of boy doll and gagging interruptions from other. Comedy is faster than any single and supports itself remarkably well and for more than 15 minutes. In this house a young riot.

Norton and Brown let down a bit in the laugh department, the two men rather overdoing the nut thing. Nut comedy needs variety and change of pace, while these two keep a dead level of absurdity. A rough nuttism of going "up to the stars to milk a herring" is sufficiently amusing by itself, but too much of the same sort of thing wearies.

"Honey" followed for its full 30 minutes of fast dancing, singing and sight feature and held up splendidly. It is more than a mere flash of stage picture for it has genuine comedy and a wealth of action besides the mere stage pictures. Nice trio of principals and eight girls who can dance and make a bright number attractive.

Ray and Dean followed, a light team for the position, but holding it up successfully with the grotesque comedy of the simple-minded boy, capital characterization, contrasted by the lively woman straight. Dancing finish got them away trimly.

Collegiate Ramblers, orchestra ensemble of 9, took charge at this late period and supported the difficult spot by their fast music, specialties and splendidly sustained pep. Boys can dance as well as play sax

(Continued on page 42)

ROXY

(Wired)

New York, Dec. 22.

Lavish program for Christmas Week with the house not quite able to make up its mind whether to feature the stage or screen end. Both good. Sheet display includes but a newsreel and the feature, "Prep and Pep" (Fox), the entire bill running just short of two hours and a quarter.

Stage's main item is a seasonal phantasy of the sleeping beauty which takes place in seven scenes and runs 34 minutes. It unloads the entire stock company in solos, duets and ensembles. A big display if a bit ponderous and lacking the movement and coloring other spectacle attempts have had here.

A preceding 19-minute interlude, titled "Christmas Greetings," was very much to the point in a toyland full stage set with the figure of Santa putting the supposed miniatures into action. Anything but new although always sightly when done according to this house's scale.

Patricia Bowman, ballerina, is by far the outstanding cast member for the current week. Her toe-doll number plus more ballet work during the legend tableaux is superb. Every so often they bring back Mickey McKee to whistle a stage wait and slow up everything, but the toyland sequence also uncorks an excellent routine by the 32 Markerts, includes a number from the Kentucky Choir (colored octet), stair tap by O'Daire, Frankel and Davis, and Matt Gibbons' acrobatic stepping. Stage completely lighted in white throughout this sequence.

Overture was "Merry Wives of Windsor," using the vocal chorus in both upper side boxes and blending into Christmas carols as a scrim shielded a completely dark stage except for a lone shining star gazed at by a Biblical figure lighted by blue spots which died away to leave nothing but the star. The most effective bit of presentation in the entire show. However, this was somewhat lessened as a globe spot came up on a singing angel, the star remaining over the wooden Crib in front of the scrim and slowly lighted from the sides in strong white. Just 11 minutes from Rapee's start until the curtains closed in.

Following the Greetings came the newsreel, cut this week to nine minutes and only including one silent clip (Fox), of Hoover arriving somewhere in S. A. House used its Movietone reel of football roars for this but the crowds on the screen didn't seem enthusiastic enough to warrant it. An outstanding effect, though. Sound news (Fox) carried six subjects, including Lindbergh, Lieut. Dyer receiving a cup, Dr. Cadman, inside a locomotive cab, youngsters showing prize tabbies, and the entertainment of some more tots in a hospital. Each got across.

"The Sleeping Beauty" had its punch at the opening, street scene before the palace proving to be a scrim with the windows fading out as the lights from behind came up to show the celebration over the birth of a princess. With a crowd watching through the windows, and the interior a raised platform, the Markert girls went through a particularly smart routine despite the space limitations. Story was carried by a witch cursing the grown-up princess into her long sleep to be awakened by the kiss of a prince.

Song leading to this, and then the duet, took place around an upstage bed which apparently had hidden mikes to throw the voices into the mammoth auditorium through amplifiers until the principals came down stage. Either that or the acoustics in here are more sensational than originally supposed. Finish of the wedding didn't go overboard on overhead but had everybody on stage for a big and good-looking finale picture.

A heavy and imposing production effort with special music and lyrics by Maurice Baron, Lew Pollack and J. P. Coombs. Yet a compliment to the house is that the production is not noticeably above the occasional splashes made in this direction on the average weekly presentations. But somebody ought to keep members of the house staff out of the loge section if they continuously insist on starting applause. So obvious Saturday afternoon as to become annoying. That may be okay for song pluggers but it doesn't sit well at $1.50 in the Cathedral. *Sid.*

STANLEY

(Wired)

Jersey City, Dec. 23.

Adult who pays the cash for the family shows has the alternative of either turning kid again or just sitting in as a mere outsider this week. "Christmas Capers" provides a lot of fun.

Novelties are: Les Klicks and his Manikins, illuminated marrionette surprise from abroad; George Hanlon, clown of "Superba" in other years, reviving his old act; "Hank, the Mule"; Charlie Melson, m. c., togged in Buster Brown finery; Eddie Hill, boob comic; Eleanor Charrier, a kid singer, and the Stanley Quartettes.

Hanlon opened the show, doing a jack in the box and exhibiting a brand of old time clownery that must've been a delight to the kids of other days. He's old now and they say designing trick stage devices, but he still retains that sense of buffoonery that always has and always will make the clown a delight from nine to ninety. He hopped out of retirement for this show and yet he has an admirable agility.

Klicks' Manikins click for the juves. Their novelty lighting is an art that hasn't been revealed here before. Biggest surprise on the bill was when the mule of Tex Morrissey's act unbuttoned her uniform and stood in tights as a blond.

Melson directed some band numbers and sold the acts with a style he hasn't shown here before. He was simple in his delivery, calmed down from the uproarious playboy manner. As the year ends he has built himself into the biggest stage draw of northern New Jersey.

Mlle. Charrier showed a nice voice and sang her lines with charm.

"Mule" act ran too long and Hill, as a comic, is negative; no personality, style or gags worth mentioning.

Stanleyettes, reported as a dozen Ada Kaufman girls, showed class in hand drills and ballet numbers. Pit orchestra did a classic and other Xmas bits. Harold Rieder in a novelty, "At Christmas Time," was pleasing holiday tune-pounding. Fox sound news also billed.

Stage has immense wooden soldiers painted on each side; a colorful seasonal view in the background and the stage band stand constructed of toy block effects. Neat.

Sound for "Woman Disputed" (UA) was terrible because of operation. Six breaks noted at Sunday supper show. *Fitz.*

CAPITOL

(Wired)

("Holiday Revels")

New York, Dec. 22.

Holly or laurel, the wreaths for this week's show belong to Arthur Knorr who designed the sets and Chester Hale who staged and trained the dancing girls. Between the rich colors of the one and the cuteness of the other, the presentation has Yuletide warmth and spirit.

The stage band helped along with a couple of entertaining numbers, one having to do with Santa Claus, but essentially the presentation was founded upon the girls and the scenery. Harland Dixon meant very little in the very big Capitol. His type of dancing, while requiring a great deal of proficiency, is lacking in the spark and flash that this house needs.

Al Wohlman sneaked a couple of snickers between ballads, registering okay but not outstanding. The same applies to Louise Bave, coloratura soprano. Too much singing, and of the same kind, on program another male singer, gagged as an electrician, warbling also. Capitol not selecting its acts so carefully of late. This may be a result of Major Bowes and Louis K. Sidney giving practically all their time to the M-G-M sound studio.

Hale Girls opened with half of them in kidlet pajamas, the other half as French dolls perched along the mantelpiece of an enormous fireplace. A great flash and timely for Christmas and the school children so numerously represented in the audiences during this week. Another treat for the kids and a novelty for anybody was a Krazy Kat number by the girls with special cat costumes. Only fault number too brief. Idea should have been developed to greater extent.

"Dream of Love" (M-G-M) feature film. Routine pit overture. "Away Down South In Heaven." M-G-M newsreel augmented by some sound stuff from Fox.

Trade off Saturday before Christmas but plenty of candidates for the down front locations on third show. *Land.*

EASTMAN

(Wired)

Rochester, Dec. 20.

Although the Eastman theatre continues to bill Photophone, it has used very little of the sound scores since the first week. Much adverse comment then on contrast with 70-piece orchestra.

Entire musical accompaniment for "King of Kings" this week arranged by Victor Wagner, conductor of the orchestra. Real achievement, adding to beauty and impressiveness of the film. Certain choral effects, outcry of the crowd, earthquake and rending of the temple are provided over photophone.

Orchestra and Eastman Theatre Company provide an overture for the picture, staged by Gayne Ralph Bunker. Setting is inside of a temple. Beautiful in coloring and preserves the Biblical atmosphere, blending well into the opening of the film. Orchestra plays "Largo" and Robert Wiedefeld, as watchman, and Harold Singleton, as pilgrim, sing a duet. Ensemble, as chorus of Christians, joins at close as the scene merges with the opening of the film.

Marion Harris in a talking short. Sound news and color fashion feature, furnished by local department store, complete bill.

"King of Kings" broke records of several months the first part of the week. *Record.*

WARNER BROTHERS

(WIRED)

Los Angeles, Dec. 17.

"Pot Pourri," Larry Ceballos' stage extravaganza, issued into W. B.'s with the all talker, "Home Towners," a seeming resume of his past presentations at that theatre, was well laid out and extravagantly presented.

Opening with Billy Taft and 12 girls, a number strangely reminiscent of the "Varsity Drag," was executed to the tune of "Oh, Baby." The girls, beautifully costumed, exit for Vivian Faye, who completes the number with a cute dance with Taft.

Six Stepping Fools, males hoofing, followed with a comedy song. Costumed for the old tin type, they dragged laughs.

A black and white effect turn using the 24 girls next. This number, used by Ceballos for the opening for this theatre, wowed. The girls, costumed in white in front and black behind, and wigs to match, line across stage and, with turns, facings and gyrations, present a novel effect with two colors. Done in a white light, with no colored effect needed to emphasize the novelty, a panic.

A solo toe number in full stage before a huge blue cyc by Vivian Faye followed, and Billy Taft worked into her finale with a high-kicking acrobatic single in one.

Another Ceballos chorus flash came for the big hand. Using the entire line, some gowned in a reddish effect and others in green, a formation number was done under vari-colored lights, the costume colors changing radically with each flash of light. Four changes of color were attained, and the effect, coupled with the decided novelty, went big with the big opening night house.

Hight and Dougherty, male dance team, scored with a buck routine and a gag bit in which one of the boys imitates an automobile motor by taps, while the other attempts to crank the motor.

Barrett Greenwood, tenor, introduced the line once more for a double mirror dance. Twelve girls before a scrim mirror and the corresponding number behind the sheet, costumed identically and wigged alike.

With the removal of the scrim, the Six Stepping Fools led into the finale on a row of steps before a huge, lighted Christmas tree, the remainder of the presentation's cast coming in for the curtain blow.

An overture, "Manhattan Melodies," directed by Leo Forbstein, and "Little Billie," Vitaphone short, completed the offering.

STATE

(Wired)

Minneapolis, Dec. 20.

Zdarsky is this week's guest conductor and offered an orchestral presentation called "Plymouth Rock," with the 20 musicians on the stage. After a musical interlude, with the brasses joining in a solo, the back drop, woodland scene, rose to reveal a group of Pilgrims kneeling on the ocean shore at Plymouth Rock. The effect was that of a huge painting with a frame border around the elevated setting. The group comprised eight male and four women singers. Choral work good.

Up to this point everything had been of a slow and heavy nature, with the music of a semi-classical and oratorio type. Chester Fredericks changed this. He came on after the back drop was lowered again to shut off the view of the Pilgrims. In breezy, snappy fashion Fredericks indulged in some comedy antics, spoke a song or two and told a few wisecracks. Then he got down to the serious business of whirlwind dancing and got the house.

The feature photoplay was "The Home Towners," very well liked but no draw. Short screen offerings were Movietone news, synchronized Tiffany-Stahl Technicolor film, "In a Persian Garden" highly pleasing, and shots of the F. & R. convention at Breezy Point last summer.

Business badly off. *Rees.*

MARBRO

(Wired)

Chicago, Dec. 19.

Such a thing as cashing in on reputation—after establishing it. The rise of the Marks Bros., owners of this and the Granada theatre sensational in the ranks of independent exhibitors in this town, is attributed to just that. They have gained the confidence of their patrons through the rep of consistently maintaining a standard of quality entertainment.

Up to now the brothers have not wavered and neither have their customers. No better expression of loyalty is needed when citing the fact that this neighborhood de luxe house is weathering the much feared bugaboo around town now; holiday slump and flu. On a mid-week night less than 100 vacant seats could be found on the main flor. Capacity is over 3,000; over half on the ground. Giving a thought to the shekels, Marks Bros. should remember the why and wherefore, and particularly devote attention to their production department.

There seems to have been a let down on the stage shows here for the past few weeks. Certainly, the unit titled "Pot Pourri of Pep" is not of the brand the Marks have been putting out; and the result does not warrant the saving. Among other things a lone, bedragled drop, flourishing a dark patch in the middle, is neither economy nor prudent showmanship. Items of this kind are noticeable and reflect on general stage performance.

To Benny Meroff, one of the two alternating m. c.'s, fell the lot of working with this show. Meroff's bosses should consider the support they give him when checking on his deportment. It's tough on any conferencier to sell something that isn't salable, even when he is the adaptable and versatile type Meroff is.

Short on talent, it was necessary to repeat with several turns and fill in with odd bits to pad this show to a respectable length. Meroff and band counted no less than four topical numbers to stop a few gaps. In the getaway Meroff scored with his alto sax, his fav among practically all other instruments he plays. Dorothy Hill, one of the line girls, was given a chance for a specialty and came through nicely. Another, Ruth Barton, was equally sent out to dally with Meroff in a phone bit more novel than exciting.

Of the regular acts Coscia and Verdi, at the tail end, were easily a walk-away. Al Verdi's pantomantics with the cello are sure fire. Taylor and Cole, boy-girl dancers, neatly romped through. Gal is symmetrically attractive. Murray and Irwin, male whistlers, sobbed out bird calls and other tunes to appreciative ears. At par value these boys are just ordinary puckerists.

Only one girl number that resembled anywhere near a flash; Jap fantasy featuring Miss Verona. Oriental wiggler with one staplized step, one leg shuffle.

Meroff tried to pull matters out of the fire by bringing forth his boys for individual honors with instruments and vocalizing. He also surprised by drawing several cartoons on the up and up. Not bad, either.

Screen feature, "Romance of the Underworld" (Fox) in sound. Movietone newsreel and talking shorts, (Eddie Foy, Jr., and Bessie Love) completed. *Loop.*

PARAMOUNT

(Wired)

("Just Kids"—Unit)

New York, Dec. 23.

Christmas week fare at this house nothing to bring out the reserves. Feature picture, "What a Night" with Bebe Daniels is fair but will not provoke any outstanding interest while the stage unit, "Just Kids," though based on a clever idea, hasn't a very strong lineup. The Paramount stage orchestra, with its dynamic m. c., Bennie Kreuger, who is also a first rate sax soloist, serves admirably in bolstering up the unit's weaknesses.

The band numbers are all well chosen and get over strongly. Kreuger handles the baton and makes the introductions in a pleasant manner.

"Just Kids" is based on the newspaper cartoon idea by Ad Carter running in the New York Evening Journal. Only one gag, somewhat in the nature of a blackout, is used with all of the cartoon characters represented. For the rest the makeup is kept but for the regular song and dance routines. A couple of more cartoon blackouts would help considerably.

The unit lacks comedy and vocal numbers. Anna Chang, trying to do both song and dance numbers, is not nearly effective enough as the unit mainstay though sufficiently able to fill in. Al Gale, song and dance, also weak. Cecile Blair, acrobatic dancer, presented in a difficult number which scores heavily, but cannot be used except in that one spot and that still leaves the unit with a dearth of entertainment.

Charles Rozella plays several instruments, well received. The Gould girls are not well trained in precision dancing and work awkwardly through the opening dance numbers, later improving in two better finished and more appealing routines.

Ad Carter, cartoonist, appears on the stage of the Paramount and does a few quick sketches on a large drawing board. A good plug for the Journal and the cartoon while the personal appearance of the cartoonist undoubtedly seemed to hold some interest for this audience. Bowed off to moderate applause.

Dave Rubinoff guest-conducted an orchestral production entitled "Yuletide Greetings," followed by six or seven Paramount newsreel clips.

Jesse Crawford at the organ with two numbers running about 10 minutes, the second running most of that time and seeming overlong.

"The Wooden Soldier," Universal short, to fill. *Mori.*

FOX

(Wired)

Washington, Dec. 22.

Best in atmosphere yet created in this house. Staged by Joe LaRose, "The Circus" is decidedly excellent entertainment, well routined, just the right amount of detail and plenty of show for the money.

Stage has the entrance of the big top lifted. Some miniature circus cages with several wild animals dug up and placed around the back drop. Ring is in the center with the opening given over to an oldtime carnival barker, Henry George. An actor would probably have done better but the atmosphere sought for was attained so George is okay.

Daredevils, Arab tumblers, and Pack Shing Japs are highlights of the show. Latter greatest group of contortionists yet seen. "Jocko," juggling crow, is another feature, while the Mary Read 16 Fox Tillerettes, back for another protracted stay, have several excellent routines suggesting the big top.

Lloyd and Brice, comedy acrobats, fit in nicely as does Bobby London and her acrobatic dancing. Paul Brothers with the long balancing pole also clicked. John Maxwell with his 50-50 voice aroused interest.

Leon Brusiloff and the Meyer Davis symphony are in the pit as cowboys and get over big with an opening of the old time circus music. Regular overture is a special arrangement by Brusiloff of Christmas carols wherein he works out a toy instrument interlude that is great for the youngsters. LaRose has done a perfect bit of lighting on this with his midnight blue and cloud and snow effects. Two enormous Christmas trees dressed and lighted help and indicate plenty of work.

Fox Movietone News, played big at the house, is again interesting. Feature "Prep and Pep" (Fox). Everything holding right to the two-hour schedule.

Perfect holiday bill from every angle. *Meakin.*

ORIENTAL

(Wired)

Chicago, Dec. 22.

Picture house programs in Chicago Christmas week are for those who believe in Santa Claus. They've been that way ever since B. & K. started a presentation policy at the Chicago several years ago and flooded the stage with dancing school hopefuls for the holidays. Mama brings the kids to see the kids, and the box office sings a Christmas carol if the weather's okay.

Oriental has "In Toyland," produced by Lou McDermott for here and the Paradise. There are about 20 ambitious youngsters and two standard acts, spotted in a full stage cutout toyland setting. Musicians are in toy soldier costume.

Chester Fredericks, very young looking dancing comic, was a logical standard turn to fit in with the juves. Fredericks features a sliding acrobatic routine, and talks about half his running time. Often seen in Publix units.

Star act, Fortunello and Cirillino, clown acrobats from vaude, perfect for the presentation. Team well known in vaude, but had kept itself out of picture houses previously by salary demands. One of the boys is extremely short, making possible a unique series of comedy tumbling tricks. Scored heavily.

Rest of the presentation was held by the half-pints, with a toe ballet of 12, acrobatic dance team, several singers and another acrobatic dancer. All clicked, naturally, although Laughlin Sisters, dancing, can stand on legit talent without the kid idea supporting them. Another youngster, whose name sounded like Darleen Wall, is doing acrobatic hoofing as good as what is being booked these days.

Finale had Mr. Claus himself giving out dolls to the ballet, with electrically lighted letters on the backs of the dolls spelling "Merry Christmas." Posing picture of the Three Wise Men and two unbilled angels was shown simultaneously on the center stage platform.

"The Air Circus" (Fox) talking feature, put the rather neglected wiring facilities here into use. Preston Sellers, at the organ, had the customers singing comedy ditties about Christmas and presents.

Full main floor at finish of the first stage show. Picture should draw the regular flap and jellybean trade in addition to the smaller generation brought in by the stage show.

Brooke Johns continues as m. c. here, somewhat abetted in a publicity way through a series of letters written to the local dailies panning Variety for panning Johns. In the publicity way it's a good gag, although the film editors of the dailies printing the letters seemingly are quite wise as to their probable source.

Variety's Chicago office also has received a number of letters reprimanding it for not saying that Johns is everything the press agents claim. Since the first letter arriving, when traced, was found to have contained a phoney address, no attention has been paid to the ensuing missives. *Bing.*

MEL KLEE UNIT (18)
Revue
50 Mins.; One and Full (Special)
56th St. (V-P)

Mel Klee, cork comic, has a bell ringer in this unit, produced by Lee and Rosalie Stewart. It has everything a revue of the sort needs—and how. A mop here and can't miss in any opera house.

Klee is m. c. and has splendid support in Barton and Young, Grace and Coley Worth, Kay McKay, Gertrude Kenny, Al Boady, Patsy Ruth Clark, Harry Dunham and eight Jack Heisler girls. Dunham works as director with pit orchestra and also doubles in an adagio with one of the girls. The outfit's 100 per cent on everything.

Klee starts in "one" with some flip remarks by way of introductory and promises to dish the dirt later, spilling some inside info on his mob that is nobody's business but which everybody wants to know, according to Mel. Action shifts to rehearsal room back stage with the dancing octet in rehearsal togs and principals introduced by Mel.

Dunham is dispatched to the orchestra pit as baton wielder, with Gracie Worth in flaming red coming on with ensemble for a hot number, "Harlem," delivered to lift any show.

More chatter by Klee and then a blackout, "Albany Night Boat," enlisting Murray Barton, abbreviated rotund Hebe comic, Al Boady, Young and Patsy Ruth Clark as a sonambulist who follows the rattle of drums in her sleep-walking promenade with all the males drumming for tag and plenty of howls.

Back to "one" for "Blackbirds" by Miss McKay and ensemble, giving way to Barton and Young for foolery and warbling, which materially helped for comedy. Klee spots his monolog in follow-up, retaining his satirical discourse on love and topping with a new mother song.

Back to the dressing rooms for more humorous back-stage gab of the Knockers' Club variety, and the chorus and principals on for a snappy finale.

Klee's at his best in this turn, and the acts are there from all angles. *Edba.*

"A ROSE FANTASY"
Orchestra and Song
8 Mins.; One and Pit
Granada, San Francisco

Publix production department staged this one for local showing only. It's sort of a prolog to its regular stage show. Gino Severi, new musical director, handled the orchestra from the pit with the vocalizing by Florence Berbert and Terry LaFranconi.

At opening, Severi, concert violinist, led band through rendition of "Mighty Like a Rose," with front drapes closed and spots playing on leader and bandsmen. At close drapes flown, revealing garden set in one. Berbert and LaFranconi, in Colonial garb, then sing. During finale garlands of colored lights are illuminated for flashy effect.

Al Short, coast production chief for Publix, gets credit for this combination novelty. *Edwards.*

THOMPSON and LA GRANNA
Songs
15 Mins.; One
86th St. (V-P)

Baritone and male accompanist with a neat warbling deucer they'll go for. Thompson handles the songs with LaGranna at the keys for accompaniment and registering half way down with some trick playing.

Thompson plants "Sweet Mystery of Life" for a good opener, counters with "Philosophy," remaining to clean with "Sonny Boy."

LaGranna then takes over the spot for a nifty pianolog that hit, with both getting together for another pop for getaway, and near stopping the show.

Perfect in deuce here Sunday night. Should duplicate in that spot in any. *Edba.*

VILLA and VANCE (5)
Revue
16 Mins.; Full (Special)
86th St. (V-P)

Routine song and dance revue contributed by two men and three girls with plenty of class, through scenic embellishment and costuming.

Arrangement is handled with a femme harmony twosome handling the vocals as build-ups for the dance team which carries the billing. Other chap at piano.

Adagio and tango are outstanders, although everything registers for worth. Got over for tops as opener here. *Edba.*

KITTY O'CONNOR (1)
"The Girl Baritone"
15 Mins.; One
81st St. (V-P).

Kitty O'Connor is "the girl baritone" of Columbia records, better known on the disks up to her strong impression in the Gene Buck show, "Take the Air," where her "lullaby" song put her over.

Miss O'Connor is a neat worker and a sweet personality. Her male baritone voice registers from the start. She opens with a medley of her recorded numbers, a good starter. The "lullaby" song from the Buck musical was a highlight as was her impression of Jolson's "Sonny Boy."

With Al Hammond at the ivories, Miss O'Connor was a most pleasant entry in the deuce. *Abel.*

BERNIE CUMMINS ORCHESTRA (12)
20 Mins.; Three
81st St. (V-P)

Bernie Cummins is the Hotel Biltmore maestro, three years at the John McEntee Bowman hostelry and a favorite with the fashionable east side patronage. The Biltmore, drawing the type of people it does, has been satisfied to stay that way, being the reason why Cummins, one of the smooth dance music dispensers in the metropolis, is off the radio. Bowman wouldn't stand for a wire into his hotel, opposed to drawing patronage from any sphere but the sector in which the Biltmore is located. Cummins, however, has quite a rep on the Brunswick records.

Opening cold at the 81st St., the first time the band has been in vaudeville before a variety audience, they acquitted themselves quite well. As an act, Cummins needs some one big solid boff to clinch it although his impression was favorable throughout.

The orchestra numbers 12. Walter Cummins, the baton wielder's brother, is tenor soloist and himself a solo recording artist with a sympathetic top tenor that was an unqualified click. The boys are young and natty in impeccable dinner jackets with their maestro in formal evening attire, wearing his swallowtail well and looking great.

On personality, the ensemble's chief qualification is its youth. That should be the dominant keynote. A rah-rah collegiate aura would not be amiss. When they opened with a little clowning in "Doin' the Raccoon," that proved the theory. Some little hokum, some additional embellishment of number production will bolster the act as a stage presentation.

Otherwise, the Cumminsites do their stuff smoothly, musically, sweetly and neatly. Their renditions of "Cream in My Coffee," "Lover Come Back to Me" (from the flop "Chee-Chee") and kindred ditties were distinctive. Walter Cummins' "I'm Sorry Sally" was an individual highlight.

Cummins features his trio for the vocal interludes. For a change of pace perhaps some ensemble vocalizing would be a good idea. With a little extra bolstering, Cummins will be ready for the Palace where he is penciled in for four weeks hence to follow Whiteman, Olsen and Kahn in sequence. *Abel.*

STANLEY ROLLICKERS (7)
Revue
15 Mins.; Full (Special)
58th St. (V-P)

Stanley Brothers, both acrobatic dancers, Golden Sisters, pianist and violinist, and Three Eldridge Sisters, vo-de-o-do singers and steppers, constitute the roster of this flash, rather better than the average vaudfilm production act.

Several first rate specialties, notably the slow motion acrobatic routine of one of brothers. Act is prettily mounted and should have a general all-round value where full stage turns are needed. *Land.*

MARRIAGES

Sydell Swergra to Bernard Pollack in New York Dec. 25. Groom is N. Y. manager Sherman Clay Co. and a brother of Lew Pollack.

Iva Berry and Fred Thomas at Memphis, Dec. 6. Both were in vaude some time ago and met on the Pan time. Now the groom is at Bay Shore, L. I., representing a life insurance company.

Iva Berry, sister of Harry Berry, to Fred Thomas in Memphis, Tenn., Dec. 8. Both formerly professionals.

Harry Shutan, in act with Wm. Desmond, engaged to wed Patty Kinney, ingenue in Will King's Revue on the coast.

Rosabelle Laemmle, daughter of Carl Laemmle, will wed Stanley Bergerman department store executive, at Beverly Hills Jan. 2.

NEW MEN

(Continued from page 27)

of perhaps the most successful picture produced by Jacques Feyder.

A trade show was held the day he sailed for New York to join the M-G-M at Hollywood.

This political satire in its screen version, made here by the Albatross and Sequana Films concerns, has caused a rumpus in political circles. French censors bluntly refused to issue a visa for "Les Nouveaux Messieurs" (as cabled). Whether the officials will consent to its release after careful purging remains to be seen. Authorities could not stop the comedy for the reason there is no theatrical censor in France. Only the police can interfere if a play is likely to cause a scandal. With a picture it is another thing—the board of film examiners has full control, and that power has been exercised in this instance.

As a consequence, this latest French picture of Feyder is destined for a greater international success than the original play, if it can eventually obtain the necessary visa from the French censors for its release and does not cause diplomatic intervention in foreign countries.

After all, it is but an amusing skit, without cruelty, of local parliamentary procedure.

Gaillac, humble but ambitious electrician, is employed by the Opera. He falls in love with Suzanne, ballet dancer, who is richly supported by a prominent politician and wealthy box holder, Count Montoire.

During a labor strike Gaillac is named secretary of his group, during which he proves himself so proficient and noisy as a leader that at the next parliamentary election he is elected a member of the Chamber of Deputies (local Congress, which really governs in France) by the Radical party. After sundry intrigues, cleverly done, he is given a seat in the Cabinet as Secretary of Labor.

Suzanne, meanwhile, has faithfully divided her dear little self between her two powerful political protectors, but makes no secret of her preference for the boy of her own station of life, the former electrician. The two men are thus rivals in love and politics.

Gaby Morlay, excellent comedienne, does Suzanne with charm and pep. Albert Prejean is the successful union leader and Henry Roussell the crafty aristocrat. Other roles well handled.

"Les Nouveux Messieurs" contains several worthy, interesting episodes, such as a turbulent session of the Chamber of Deputies (faithfully reproduced), inauguration by a Socialist deputy of workingmen's dwellings, up-to-date political meeting, behind the scenes at the Opera and other phases of the popular story.

It is a good French production for feature showing. *Kendrew.*

THE SPEED CLASSIC

Excellent (film) production, released by First Division. Directed by Bruce Mitchell from adaptation of story, "They're Off," writer not credited. Edited by Bertha Montaigen. In cast: Rex Lease, Milred Harris, Mitchell Lewis, James Mason, Helen Jerome Eddy, Otis Harlan. At Arena, New York, one day, Dec. 22, half double bill. Running time, 50 minutes.

Mildly entertaining comedy drama of the auto race tracks, rating classification as the lesser of a twin screen bill. Race track shots are mostly newsreel stuff, and as automobile races carry even less thrill than bicycle races because of the remote action and general uncertainty of what its all about, this one won't pull 'em out of their seats in the grinds.

Story concerns Rex Lease, wealthy youth who has a mania for fast cars, and his fiancee, Mildred Harris, who objects to his competing in the speed classic against professional drivers. When she breaks the engagement Jerry goes on a whoopee, making expedition to Tia Juana, gets in a jam in the gambling rooms below the lines and is thrown in the cooler by the Mex gendarmes.

Old stuff, but good for the neighborhood kids.

The Love Commandment

(GERMAN-MADE)

Produced by Eichberg and released by Ufa. Directed by Victor Janson. In cast: Lilian Harvey, Werner Fuetterer, Dina Gralla, Bruno Kastner. At 55th St. Playhouse week Dec. 22. Running time, 70 minutes.

One of those continentals which has succumbed to the Reg Denny-Priscilla Dean-Rin-Tin-Tin lines. "The Love Commandment" tries to combine the three in one. It achieves the longest 70 minutes on record at the 55th street. They probably calculated that if the American triumvirate were so popular in Germany they certainly would storm American box offices if emulated by Fatherland specialists.

A tall, good-looking blonde lad pulls the Denny but he takes himself too seriously. When the director yelled comedy he registered, but fans here won't laugh or cry. Lilian Harvey busts into his bachelor quarters a la Dean in male burg regalia. She is too kittenish and too obviously anxious to please to be the Priscilla of old housetop days. Then she either gets shaked or suspected all the rest of the way except at the end when she forces a kiss through tears of reformation.

Little black dog does the Warner beast of silent recollection on small scale. Not as "intelligent" as titles would make him.

Old hoke of the crooked dame living with the virile but virtuous young man until she is forced to dip back into the trade long enough to get his sister out of jam with come-on man.

All in all great specimen of the steerage stuff that gets overlooked at the Island. *Waly.*

KING COWBOY

FBO production and release, directed by Robert DeLacey from story by S. E. V. Taylor. Scenario by F. H. Clark. Stars Tom Mix. Cast: Frank Leigh, Sally Blane, Barney Furey, Lew Meehan, W. Mace and Robert Fleming. At Loew's New York, as half of double feature Dec. 21. Running time, over 65 mins.

One of the best westerns seen recently and above the average Mix quality. A natural for any house that can stand westerns and strong enough to fill in on the split weeks.

Conventional but appealing story of a band of cowboys on an expedition in Africa in search of their missing boss. Daughter of the missing man accompanies the outfit. Plans show the layout for oil fields involved and are responsible for the capture of the American by the African Amir. Resultant harem scenes carry a few laughs.

Captured by the Amir and deprived of all firearms, the cowboys are virtually at the mercy of the African despot until they stage a midnight raid on the arsenal, recover their guns, and start a war following a rodeo given for the Amir's pleasure.

Sally Blane is attractive as the heroine. Good support all around for Mix and scenic settings are lavish. *Mori.*

COCKTAILS

(BRITISH MADE)

Produced by British International Pictures Co. Directed by Monty Banks. Original story and continuity by Scott Sydney and Rex Taylor. Scenario by Val Valentine. Photography by Walter Blakeley and James Rogers. Produced in conjunction with Palladium Co., Copenhagen. Censors' Certificate U. Previewed at the London Hippodrome Dec. 4. Running time, 100 mins.

Gin ..... Pat
It ..... Patachon
Betty ..... Enid Stamp-Taylor
Jerry ..... Tony Wylde
Giles ..... Nigel Barrie
Bosco ..... Harry Terry

This is the film which Scott Sydney came over to direct, but he died suddenly and the scenario went over to the two Danish comedians whom it exploits. It was in turn given to Monty Banks, and comes out pretty much as eight reels of slapstick with a dash of meller.

Story just a thread. Two stowaways get mixed up with a dope smuggling gang, one of the latter trying to frame Jerry so he himself can get away with his ward, Betty, who has money. Rest is mostly chase stuff, story coming in a bit with Jerry arrested for smuggling dope and being proved innocent by the stowaways, one of whom develops to be Betty's father with a long lost memory.

Starts fairly well, but runs very thin in the middle and drags so that it almost loses out. Would stand cutting and be better for it. Speeds up nicely later and makes a fast finish with the two Danes hopping a steam truck and coming into court in the middle of Jerry's trial by wall crashing.

Full of hoke and trick stuff and fine for a double program, especially if the other feature is heavy. Nigel Barrie comes out better in the character heavy class than in recent attempts to play as a juvenile, and Tony Wylde looks like he might be a find. He is a recruit from the ranks of jazz drummers and troups well.

The two Danish comedians are average, and too much addicted to Continental vaude and circus ideas of comedy, especially of the taking a mouthful and squirting it sort. Will do fairly well here, and may slip in on your side. Technically, it is okay. *Frat.*

Land of the Silver Fox

Warner Bros. production and release. Starring Rin Tin Tin. In cast: Leila Hyams, John Miljan, Carroll Nye, Tom Santschi. Directed by Ray Enright from story by Charles Condon, and screen play by Edward Smith. Titles by Joe Jackson. At Loew's, New York, one day, Dec. 18; half double bill. Running time, 60 minutes.

In this one the dog star comes to the aid of his benefactor two or three times, backed up with a convincing story of the Canadian Northwest and capable performances by Leila Hyams and Carroll Nye, as the love interest John Miljan and Tom Santschi as the twin menaces. It can't miss with the kids in the neighborhoods where Rinty brings 'em in.

Plot deals with the love affair of a romantic trapper of silver fox furs and the orphan girl owner of a trading post of which Miljan is the manager.

Theme song for Inspirational's "She Goes to War," will be sung for the picture by Alma Rubens. Harry Akst wrote the number.

Vaudeville Review

(Continued from page 40)

and drums, and have a distinctive style of quiet humor. They put a fitting period to the vaudeville.

There were in addition two excellent talking shorts, "Joy Riding," a capital bit of screen fun by George LeMaire, and the bootlegger bit made into a classic of character humorette. *Rush.*

81ST ST.

(Vaudfilm)

The neighbors sure turn out Sunday night at this house. Capacity before theatre time, plenty of standees paid to stand out the show since the reserved seat policy forestalls any possibility of inheriting a vacant perch.

The show was paced by Ed Stanley as m. c., later doing his own act with Ginger. Stanley has improved immeasurably in a year when last caught at a Loew stand, having discarded the eccentric get-up and working more legit. The titian Ginger is a hot number and a cutie. She pulled the same "riddles with syrup" gag that Sid Silvers slips Phil Baker and otherwise their stuff is plenty oke.

Opening was a so-so seven-piece tab, "Along Broadway," holding six specialty gals and a juvenile, the latter weak. Act is slip-shod and open to plenty of editing. That Spanish danseuse might also give her tight gown a little personal attention. It's too tight and doesn't flatter the lines. Margaret Keir, prima, is featured.

Kitty O'Connor (New Acts) scored solidly in the deuce, after Stanley had contributed a couple of laughs. Joe Keno and Rosie Green also registered, the act begging off with a speechlet and announcing that the Sunday laws prohibit their daughter, Mitzi, doing her impressions. The youngster is now part of the act and a talented kidlet.

Stanley and Ginger and the Bernie Cummins Hotel Biltmore Orchestra (New Acts) closed well in sequence. "Outcast" (Corinne Griffith), feature. *Abel.*

HIPPODROME

(Vaudfilm)

Moderation seems a virtue little respected by whoever does the planning for those nationality concerts at the Hip. Basically a good idea the concerts are being bolixed by too great length and too little sagacity.

Currently there is the horse and donkey teaming of Russian and Jewish music. What the tunes of the Volga have in common with the chants of Asia Minor is not easy to discern, and when a travelog jumps without even a warning caption from just east of the Suez Canal to the Main Street of Petrograd, an impression of careless assembly is inevitable.

The abrupt appearances of first a Jewish cantor and later a Russian basso and with the whole affair running well nigh half an hour made the concert rather hit or miss.

The two singers preceded Walter McNally, an Irish tenor, in the deuce. McNally was reviewed at the Hip as a new act early in 1925. At that time it was remarked that his soup and fish seemed to have been made in Ireland. McNally seems to still have the same tailor. The overlapping effect might be due to an unusual chest expansion, in which case a cutaway would provide equal dignity with less obvious starch.

All standards in the vaude end cut to five acts because of two features, Clara Bow in "Three Week Ends" (Par), and a revival of the same producer's "Peter Pan" for Christmas week. With the long concert, show was overflowing the three-hour mark.

Agee's Horses and his trained bull, the latter a creature of considerable scientific fascination, opened the show, a great act for the Hip any week and especially apt for kiddie week.

Dainty Marie, still a classy trapezist, was next to closing. The centre position was bulwarked by Jack Benny, whose routine ought by now to be fairly well memorized by most of the Variety staff.

Alexander and Olesen, closing the divertissements, are comedians who labor and fret not but manage to make the pushovers laugh quite heartily with their lazy rehash of senile puns, bits and slapstick. They are the ne plus ultra of any old thing. Probably ideal for kiddie week. *Land.*

Houses Opening

Blank-Publix now wiring the Strand, Des Moines, and Broadway, Council Bluffs. Both houses to be ready Jan. 1.

Leon, Ia., new house to be managed by Michael and Waller.

Park, Tampa, Fla., opened Dec. 22. Operated by A. Shimko.

NEW ACTS

Long Tack Sam, away for the last year and a half, will return from Australia in February. Opening for Keith's upon returning, through the Weber office.

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Mostly the stories dealt with baseball and prize fights, players and pugs. This series will be reprinted weekly. Each story carries its original head. Story below appeared in Variety of March 3, 1920.

HOME FAVORITE PINE POISON TO TOMATO

And When the Referee Wears Rouge and Eye Lashes, Why Call It a Sport?

Holyoke, Mass., March 1.

Dear Chick:

I am shootin you the low down on a fight we staged here last night between Tomato and a local side wheeler named Kid Truby and I am writin you quick so that you wont believe the newspaper reports about our being rowdies and wantin to quit.

CON

Tomato got the rawest deal in this burg that I think was ever handed a fighter since they put the bare knuckles in camphor and used to pull each other's mustaches in the clinches.

We cum up here to fight this egg without knowin a thing about him but solely because the promoter here Eddie Devlin was once a pretty good friend of mine and a square shooter. I dont know what happened to him since he used to play ball with me in the bushes but some one must have opened him up and poured about two gallons of larceny into his anatomy.

The first shock I get is when Truby climbs into the ring. We were late and when we arrived at the club they told us that Truby had already weighed in front of one of the Commissions men and that he made 135 at 8 P. M. which was the agreed scale tip. When this gink climbs through the ropes in his corner I nearly fell dead. He was as big as a middle-weight as Harry Greb. I started to beef but there wasn't a chance and I knew they would cop my one grand appearance forfeit if we refused to go through with the match.

That was shock number one but it was only a small time opener compared to my feelings when I piped the referee. He was rouged up like one of the end broads at the Olympic, had his eyebrows penciled, lashes beaded and was wrapped up in a pair of flannel pants and a white silk shirt that would have drawn a crowd on a Palm Beach veranda. A sheet and scratch guy that was workin on one of the local papers tipped me to watch this mug as he had bet heavy jack on Truby.

Well they got away with Tomato under heavy instructions not to lead and to stay away from this bird as long as he could. I figured it was our only chance to make it a fight as Truby was big enough to knock down an ice wagon.

The ref. was in as I seen after the first clinch when he let Truby lay all over Tomato who nearly sank to the floor under this saps weight. Truby kept tryin to nail Tomato with a right cross but the kid kept slippin away side steppin or rollin his head with the punches and so it went for the first four rounds.

Trub was one of them natural fat birds with a slight roll of flesh around his belt line and I never seen one of them that wasn't short winded that's why I told Tomato to keep away from him. Truby did everything but bite and scratch but every time Tomato would hit him on the body the dolled up bum would split them out like they was poison. It burned me up but what could I do and Tomato kept growlin about the way this guy threw his arms around when he broke them.

About the sixth round Truby began to slow up and dive into clinches and I knew we had a chance if Tomato could cop him on the button. I sent him out to take a chance and after a minute he let his right drive and socked this big clam digger right on the gong. You ought to see that big tramp hit the deck for the slowest nine count from the fashion plate that my ears have ever drunk in. He staggered up off the floor with his arms spread out like an outfield and wrapped them around my kid in a body lock that Joe Stecher couldn't have broke. The ref. made a great phony effort to break them with Tomato yellin for him to split them out so he could take this ham with another smack but nothin like it. They was still wrastlin at the bell.

As Truby staggered over to his corner Tomato walked over to the referee who was gracefully draped over the ropes talkin to a scribe. The kid kicked him right in the center of his lily white pants and when he turned he ran into a right uppercut that lifted him through the ropes into the aisle where he laid on his back like a haddock.

Of course we were disqualified and the homers yelled murder but no matter what you read in the A. P. reports or the Boxing Annual you will find the bout marked in Tomato's record as a win. I'll bet that ref. wont ride side saddle for a coupla weeks.

Your old pal,
Con.

Phoney Blind Man Kidded Aimee McPherson

Los Angeles, Dec. 24.

That Aimee Semple McPherson and her horde of followers had been duped for five years into believing she had restored his sight by a "miraculous healing" was the text of a dramatic admission made in Superior Judge Walton Woods' courtroom by "Rev." Arthur S. Arnold, when he was sentenced to San Quentin from one to five years on two charges of forgery.

Arnold, who said he was pastor of the Pentecostal Church of Huntington Park, shouted the confession after a sheaf of testimonial letters written by members of his flock expressing their faith in him had failed to sway Judge Woods' refusal to release the man on probation.

He said he had posed for five years as a blind man, and permitted himself to be "cured" by Aimee that he might gain the confidence of her flock and be appointed an "apostle" of the Angelus Temple.

BAD CHECK CHARGE

Dworkin Dismissed—Summons Taken Out Against Him

Ben Dworkin, 30, restaurant owner and living at 108 Field place, Bronx, was discharged in West Side Court by Magistrate McQuade. A summons charged him with issuing a bogus check.

Henry Fasslet, of 130 West 64th street, stated that he was given a check by Dworkin for $125. Fasslet learned from the bank that there were insufficient funds and no credit for Dworkin.

Fasslet explained it to Magistrate McQuade. The court dismissed the summons. Fasslet told reporters he was going to begin a civil action against Dworkin.

Amsterdam's Class Nite Club with Trimmings

Florenz Ziegfeld has fancy plans for his Midnite Frolic atop the New Amsterdam which opens Saturday with Paul Whiteman and his orchestra as the dance feature, in addition to Eddie Cantor and Helen Morgan as the opening floor attractions. Cantor is only officiating as a courtesy to Ziggy and will bow out in a week or two.

Ben Bernie will probably succeed Whiteman after the latter's two weeks. Ziggy will follow Bernie with Lopez, or vice versa, details being worked out now.

Ziegfeld also is flirting with Beatrice Lillie, which will mean that Moss and Fontana will also be in the show since Lady Peel (Miss Lillie) and the dance team have an arrangement calling for one to be with the other in a nite club.

SIR JOS. DISAPPOINTED OVER XMAS PRESENTS

Gross Very Light, Says King of Radio—Denounces Ingratitude

"The very poorest Christmas I have ever experienced," complained Sir Jos. Ginsberg. "I denounce ingratitude," he said, as he pushed forward a phoney pearl necklace.

"I know who sent me that," Sir Jos. continued. "It came in a large box and I recognized the box. But those pearls cost $1.50 anyway and packing the box must have been $1 more, so it was an expensive gag.

"I am the Great Sir Joseph Ginsberg, International Star, and the King of the Radio. My position in the show business brings me a large number of requests during the year for advice. You couldn't guess some of the people in the business who ask me what to do and how to do it. I never charge for my advice although my Radio salary is $2,500 or $200 a night, so you can see my time is valuable. And of all those people I have aided or advised, what do I get at Christmas—this bum bunch of pearls. I denounce it.

"All Mrs. Willie gave me was air. There was something funny about that too. I'm not sure whether Mrs. Willie likes me or not, but somehow just before Xmas I couldn't get to Mr. Willie. Mrs. Willie always answered the phone; Mrs. Willie always opened the door when I called. It's not like the old days when I lived with the Howards. I thought that was permanent but you see, you can never tell in this business.

Sir Joseph Suspects

"I didn't expect anything from Mr. Willie, although I suspect that Mrs. Willie asked for so much herself that Mr. Willie had nothing left for me. You know women. Well I do. And my new landlady asked me yesterday that if I am so well known and popular why don't I pay the room rent more often. It hurt me. I gave her my card, that one which reads 'Greatest Attraction On Earth. The Great International Star, Sir Joseph Ginzburg, King of the Radio.' I knew that would settle her until I caught up with Mr. Willie, but she handed me back the card saying she can't read English. Then I showed her the pearls and she showed me the butcher's bill.

"I think I made a mistake holding my salary at $2,500 so long for the Radio. I could have been working in a nite club like John McCormack, Jr., is doing. In fact I understand that John McCormack, Jr., got the job that was intended for me. I wanted three meals a night from the club and he went in for two. This cut-throating in our business is putting it on the bum, I says.

"Now I am in a q-u-a-n-d-a-r-y. Is that the way you spell it? One of the swell admirers taught me how to spell it but she forgot to tell me how to pronounce it. Great girl, that girl. Lives in her own apartment but has no extra room. So she said but the janitor told me not to believe everything I heard.

South Africa

"I have a chance to go to South Africa as an entertainer to the King. Mr. Willie could put me straight about my q-u-a-n-d-a-r-y. It's this. One fellow says there is no King in Africa while another says there will be one by the time I get there. Then he asked me if I am not the King of the Radio, and that's what puzzled me. I don't know what he meant and if the offer is on the level. They said I could go as chief entertainer on a cattle boat. They said I could keep the animals good natured on the way over and if I could make the animals laugh, I could make any King laugh.

"That's what I want to ask Mr. Willie about—if he can spare me long enough to make the trip. But if Mr. Willie says not to go, I won't go, although it might be the beginning of a world's tour for The Great Sir Joseph Ginzberg, International Entertainer and King of the Radio.

"That's a trip Eddie Cantor hasn't taken yet, and as I have never imitated Eddie, I know he won't be sore enough to try to beat me to it.

"Maybe I will have better luck for New Year's, but I denounce Christmas ingratitude and I say Christmas should come on the 4th of July when you don't need an overcoat.

"If you see Mr. Willie, please mention that overcoat."

Speaks Overflow

In a Times Square building of six floors, three were occupied by speakeasies. Now there are but two.

The third place was pinched the other day. To get to the third place on the third floor, the raiders had to pass the other two speaks.

Whether the raiders thought there were too many speaks in the building, with the limit set for two, or couldn't smell booze on any but the third floor will never be known.

The speaks in handling trade usually send their drunks up or down stairs, to the other place, to get rid of them. As the other place does the same thing, on drunks it's always 50-50.

"Chance" Men Raid; Discharged by Court

Three alleged "chance operators" on Stock Market sales who were arrested after a raid by detectives of Deputy Chief Inspector James S. Bolan, were discharged in West Side Court by Magistrate H. Stanley Renaud. They gave their names as Gilbert Roberts, 40, engraver, 21709 110th street, Queens Village; Samuel Johnson, 32, of 10 Sherman avenue, and James Gallagher, 37, fireman, 1565 Park avenue, Bridgeport, Conn.

Detective Louis Woelfel of Bolan's staff testified that he with several other detectives raided the offices on the third floor of the Galvin Building, 236 West 55th street.

Woelful found the trio in the room. A search disclosed hundreds of alleged chance slips on numbers of the "Clearing House." Bolan had received many complaints about the place.

"Discharged," said Renaud.

Gray Matter

By MOLLIE GRAY

Still Top Dog

"Land of the Silver Fox" puts Leila Hyams in a far north trading post but not too far from a marcel wave. Cute papoose and Rin-Tin-Tin, the first dog star, and still the first dog star, make this of some interest. Fine views of the Santa Claus country, including a real storm, add some more. Rinty makes a fine display for a family finish

Burden Bearing Kind

"Sally's Shoulders" is the burden bearing, not fur bearing kind. Lois Wilson is a perfect Sally, but her story is too familiar for comfort to a feminine audience. She ran a tea room, service in taffeta, and her own family were the best customers. Then she danced in a night club, where her family had preceded her, and worked again in taffeta, this time a beautiful white gown of lace mixing with the petals of an uneven hem. A big bow at the back of the waist was the only other trimming.

A good looking light color suit had a three quarter length coat over a blouse of large irregular blocks and her straw hat was indistinctly marked in squares. Loucille Williams, blonde, wore dresses as scant as lingerie. Edythe Chapman was her severest critic and best tea drinker, and Huntley Gordon showed Sally a different use for her shoulder.

Heroic Toughs

"Gang War" is just an ode to the bootlegger. Most people have him all wrong. He may sell poison as liquor and turn a machine gun on another gang and carry oblivion in his fist but he means to be square.

And when he knows his girl loves another and that other had tried to save him, he goes forth like a knight of old carrying his lady's flower to battle and dies with a rose in his hand.

What chivalry, what romance, what a joke!

Olive Borden was in her usual perfect form whether in white lace with tight sleeves and a chiffon bow on the shoulder or in black lace with black and white frill from neck to hem.

"Gang War" is filmdom's effort toward glorifying the gang leader and it's his only chance to reach that state.

A woman buying a wicker wash basket asks the clerk if it is big enough to hold her month old baby.

Young man, much embarrassed, denies any knowledge of how large her baby is.

Uncommon Chatter

By Ruth Morris

Rather nice inexpensive evening frocks at Franklin Simon's. One is in silk moire, with surpliced bodice and draped pouf and trail at the left hip. Lovely slenderizing line. Another, soft and easy to wear, is of chiffon over silk crepe. Caped arrangement from a low decolletage in back. Another, with circular skirt and trailing length in back is of satin, beautifully moulded to the figure.

Printed chiffons are coming back for evening wear according to Jay-Thorpe. This is probably influenced by prospective treks to Florida. Treatment for these gowns remains much the same as last year—low decolletage, leisurely fitting and skirt irregularities. Many printed taffetas also being shown. This shop's new "Bramlette," abbreviated silk crepe bloomer, is awfully cute.

Stewart & Co. is showing a neat ensemble that's fine for winter sporting. Coat is of red-brown suede, with saddle sleeves, brisk stand-up collar and belted waistline. Swagger cap to match made in tam-o'-shanter style. Very "pour le sport."

If the shop of Hollander is to be believed, it has found the answer to the maiden's prayer in the shape of a glove known as the "Wear-Clean." The promise that it won't ever have to be cleaned sounds too good to be true. It's probably all done with mirrors.

Contempt for Cops

Los Angeles, Dec. 24.

A bench warrant has been issued against Barry Norton, Argentine screen actor, under contract to Fox.

Norton it appears tears up his tickets from traffic cops and fails to show up in court.

MONEY OR PICTURES?

Danbury, Conn., Dec. 24.

Local folks believe Zit Thomas, chorister, has gone west to collect a fortune and a ranch bequeathed to her by an uncle, and mebbe so.

But in California where all are supposed to be by now, there is a picture colony, and so, if Zit doesn't get the bequest, she may get a job.

Usual Skin Game

No programs at the Columbia, but the name of the show last week could be called anything.

Usual skin game, jokes that would make a shower of CN a necessity and the same parade of tired to death chorus girls, some with faces to frighten grownups more than children.

Isabelle Van, the vamp of the runway, is probably the reason for all the bald heads she caresses so tenderly.

Sailors in the audience probably won't think so much of those South Sea beauties next time.

Uplifters selling art books for broadminded people, most of whom couldn't tell the third seat from the fourth, much to the ushers' disgust. "All about women for 15 cents." What a bargain!

"The Viking" Pleasurable

"The Viking" is a pleasure and a sight for tired-of-black-and-white eyes. What if the sea is too green? It's a beautiful color anyway and so is everything else, including various whiskers.

Pauline Starke is splendid as the Viking-Viqueen. She wore helmets matching her skirts and always her bodice of metal fish scales of nailheads seemed to take on some of the same color. Greens and browns to harmonize with the red gold of her hair and the strong character of her face, yet when she swathed her head in soft white for her wedding she had a remarkable wardrobe and her only baggage a knotted kerchief she was even more lovely. How she ever kept such perfect teeth before advertising time, but of course the teeth weren't the same era as the costumes.

Finish shows that stone tower up in Newport supposed to have been built by the Vikings but says no one knows what happened to the band who remained. Considering their pirate nature they are probably the shop keepers up there now.

Chatter in New York

Elise Bonwit night clubbing.
Helen Henderson's hair now red.
Jack White sick.
Bee Jackson after a partner.
Marion Vaughn ill.
Virginia Biddle now singing.
Virginia Hawkins taking vocal.
Louise Brooks got a squirrel coat.
Erma Philbin got a mink coat.
Walter Kingsley wears a derby in his office.
Burton Davis received bowl of goldfish as Xmas present.
Rita Stone, of "Rain or Shine," transferred to Carroll.
Ann U. Stillman at Polyclinic with boil on neck.
Autobiography of Flo Ziegfeld expected to hit Satevepost.
Fred Morgan, cartoonist, is said to shake a mean blackbottom.
Gus Edwards' story of his life in Collier's.
Five Locust Sisters with Earl Carroll.
Al Roth laying off everything but the hosses.
Eddie Cantor's new song in show, "Don't Take Your Gal to a Party."
Ben Pollack returned to the Park Central.
Arthur Brown yodeling at Richman club.
George Madison, fresh from U of Ore., added to booking staff of Met.
Mae Slattery and Lucille Adair ringers for each other.
Al Bryan bound for coast; theme songs.
Mary Adams as lead in "Connecticut Yankee."
Van Lowe is playing night clubs in Shanghai, China.
Adam and Eve never gave their last names.
Libby Holman, of "Rainbow," going in vaud.
Vida Manuel excited! She was a bridesmaid at a wedding in Philly.
Demarest "Hotsy Totsy" Dore opens at the Chateau Madrid.
Jack Kearns returning from Hollywood.
Frances Joyce got a diamond bracelet for Xmas. Another burn.
That Rolls-Royce you see Viola Weller driving, holiday gift.
A show girl in "Vanities" received 147 Xmas cards.
Patrice Grandee changed her name to Patrice Amati Gridier.

Frances DeLacey won the beauty contest in Queens.

Lee Marcus, chief film seller for FBO, is holidaybound for Hollywood.

Adagio trios called broadcasters because one gets nervous when the female is aerially tossed.

Billy Gibson, personal jeweler to the main stem mob, cleaning up this season.

Mme. Renee Chemet, concert violinist, returned last week from Paris.

Harpo Marx has an idea to give St. John Ervine a farewell dinner the night after the boat sails.

Mrs. James F. Gillespie and Patricia Atlantic City-ing, following Mrs. Jimmie's operation.

Stray drunk stuck in the Mirador's misleading swinging door chirps, "Where's the subway?"

Louis Sherwin, erstwhile dramatic critic, writing specials for Eve. Post.

Isabelle Van's age in the Columbia court case last week was given at 30.

Jane Lane says her boy friend has never called for her since she moved to Flatbush.

Geiger and Braverman, furniture shop patronized by Broadwayites for 36 years, going on auction block.

Carroll ordered the boys in his new show to appear in bathing suits for rehearsal.

Kitty Rinquist is batting for Eva Puck in "Show Boat." Miss Puck is recovering from appendicitis.

Flo Spink fell off one of the horses in "Treasure Girl." In hospital.

Call them Vitaphone drunks when they can't stop talking, says Al White.

One of the Street's m. c.'s received for Xmas 22 bottles of Lavoris.

Gert Vanderbilt has been making plenty of reservations these nights.

Elsie Connors' husband gave her a mink coat for Xmas. Burn up item.

Paul Whiteman has a solid gold baton engraved "Merry Xmas," from Bob and Jane Johnson.

"I won't be home till late this week, mother," says the modern girl, dressing for a party.

Archie Mayo, who directed Fanny Brice's picture, was a shirt salesman.

Moselle Ransom recuperated from flu gets a new apartment lest the germs still be in the old one.

The wags sent Jack Kearns a Christmas greeting wire signed Tex Rickard.

The names of three Broadway columnists appear throughout Eddie Doherty's novel shortly to appear in Liberty.

LeRoy Prinz slashed accidentally across the face during sword duel rehearsal of "Fioretta." May be scarred for life.

Some of the regular mob are complaining of shooting pains in the eye, suffering from Yuletide hootch.

Cleo Cullen dropped her foot too soon in a night club skit and was hit in the face with a cane. Big swelling.

Hazel Forbes, of "Whoopee," turned in her notice to Ziegfeld and goes with Carroll for $200 a week. Her mother is angry. So's Zieggy.

Sammy Lee will stage the dances for "The Grand March" Eddie Dowling's musical based on "The Big Parade."

Marion O'Day obtained leave of Earl Carroll to remain in "Vanities" although she rehearsed for "Fioretta." Unsolved.

DeSylva, Brown and Henderson handed out large bonuses to their boys after a spectacularly successfull season.

Nan Cunningham through posing for sculptors. Studios are too cold.

Calliope installed in "Showboat" at $250 a week with operator, when Ziegfeld learned it was the one point of realism lacking.

Eugene West, songwriter-entertainer, is discovering more hideaway Texas picture houses playing attractions than he ever dreamed existed.

The annual Christmas tree erected by the Electrical League of New York in Times Square has been up over a week.

Sister Rae visiting Arch Selwyn twice daily at the Harbor hospital. Arch had appendicitis. Discharged last Saturday.

When the statistical Broadwayite read that 28,754 crooked night clubs were to be mopped, he figured that there would be only 345,212 left.

Beth Brown, according to report, has turned down a trio of offers from film producers offering 15 and more thousands of dollars for the picture rights for "Applause."

Creighton Peet is reviewing pictures for the Evening Post, having succeeded John Hutchens. Peet until recently was connected with an advertising agency.

Evelyn Deane, added attraction to the Durantes at the Rendezvous is the daughter of the chief clerk in Judge Sabbath's divorce court, Chicago.

The Hannibal cafe, formerly at 33 West 46th street, has moved to rand new quarters at 110 West 46th street.

An 8th avenue frankfurter and roll corporation has a testimonial from a Ziegfeld show girl that hot dogs are responsible for her beautiful complexion.

At the weekly luncheon of the AMPA Thursday, Mike Simmons introduced a gagged tenor said to be related to the world-famous de Lucca and himself a member of the Metropolitan.

Mickey Seiden holds a Broadway record, having danced in eight night clubs, "Rio Rita," "Betsy," Ziegfeld "Follies," and four other musical shows, aside from vaudeville, all in three years.

Marion Harris singing "Did You Mean It" meaningly is with Phil Baker at the latter's Little Club premiere. Miss Harris sold the ballad with its torch lyrics as if she meant it.

Leading literary lights, wanted for a self-revealing Vitaphone talking short in the works by Warren Lewis, are said to have balked at the idea of appearing as a set of kibitzers.

The dramatic newspaper bunch will miss the 67 Step Club, temporarily suspended because Saul Abraham and Bill Fields are away with "Rain or Shine." Strictly private.

Ben Bernie has it that Lindy's (restaurant) now has tablecloths in honor of the new police commissioner. Ben further gags that with Grover Whalen the new appointee, the cops are being measured for spats.

A fellow trying to sell shoelaces at back-doors was asked if he would please return the next day by a prospective woman customer: "I can't," he replied, "I have to make a talking short."

Padlocks were broken on three speakeasies. Officers were compelled by the court to return and break everything. The places were Charlie Fern's club, 134 W. 50th street, and another in 50th street.

Whiteman's appearance at Carnegie Hall Sunday night and Universal shooting the event inside and out for Paul's picture, had traffic blocked up 7th avenue reaching inside Central Park.

Everybody was out early the morning before Christmas. Broadway at nine a. m. Monday looked like Broadway at 11.30 p. m. any Saturday night except that the lamps were off.

When Jimmy Durante was in the hospital, "de guerillas" (meaning the band) went to visit him in tuxedos just before going to work at the Rendezvous. It sent Jimmy's stock way up with the hospital staff. All of the nurses lined up in the corridor to glimpse the society people visiting Mr. Durraaant.

Top hats and evening gowns are often noticed in the Automats, especially those off the main stem, these nights. English actors and chorus girls from "This Year of Grace" favor a nickle-in-the-slot eatery on 6th avenue for that late supper bite.

George Kaufman and Herman Mankiewicz, formerly on the Times together, were in a poker game. Mank lost and paid George off with a check saying, "Wait a while before you cash this." Kaufman asked, "Is tomorrow too soon?" Answer was, "Too late."

Forgot to Remember

Mabel Boyer, the wife of Doc Boyer, Times Square pharmacist, and herself of the show business, was given judgment for $1,500 against Malcolm Strauss on a cash loan.

Strauss, head of the picture corporation bearing his name, borrowed the sum last summer and forgot to remember.

Coat Room Girl's Glory

Renee Carroll, Sardi's coatroom siren, has been glorified by Walter Winchell in his column in "Life" on Sardi's and the Sardi mob. It is cited that Renee's immortal bon mot at the expense of a p. a. (Manny Seff) was that "he even makes a noise buttoning his coat."

With all that publicity, the Sardi coatroom concessionaire is in a panic now to hold the s. a. exponent of his checkroom.

When's a Guy A. K.

An a. k., formerly man-about-town who prattles about the good old days on the slightest provocation, keeps in touch with the present trend in nite life by frequenting a sandwich shop around the square much patronized by show girls from a nearby revue.

Hopping from table to table to converse with the fems who catch his eye, but not caring to have the younger male element label him a chaser, he moves on in time to avoid grabbing a check.

The a. k. is rapidly becoming known as the Square's best known table mixer.

Lennon May Be Made Inspector, Is Rumored

Joe Daly, demoted detective by the new police commissioner, was the last of the "Big Four." He had a wide acquaintance on Broadway, and worked on the Rothstein case.

The "Big Four" comprised Coueghlin, Roddy, Daly and Brierton Coughlin was boss of the detectives in Brooklyn. Roddy was a real gem as a sleuth. "Syl" Brierton, one time bodyguard to Gov. Hughes, also a corking sleuth, was another.

It is said Commissioner Whalen will not disturb Captain Edward Lennon in whose precinct the gambler was slain. Rumor has it that Captain Lennon is to be made an inspector.

Another squad expected to be wiped out according to those in the know are Jimmy Brannighan and his Broadway Sleuths. Brannighan, a few years in the department, was made head of this squad. It has been created only a few years. The Broadway squad make their headquarters a few doors from Lindy's, where Arnold Rothstein made his playground.

Acting Lieut. Johnny Broderick, head of the Industrial Squad, will be retained, it is expected. He is feared by the mob that make the alleged night clubs their hangout. Gorillas and gunmen respect Broderick.

Marty Owens, detective, has been assigned as body guard to Governor-elect Roosevelt.

Chatter in Loop

Inaccurate Biographies
Florence Couthoui

Florence Couthoui, daughter of Mr. and Mrs. Couthoui of the local Couthouis, is queen of the theatre ticket agencies in Chicago. She has gained considerable fame as a manipulator, although the dictionary says manipulator comes from maniple, meaning a subdivision of the Roman Legion containing from 60 to 120 people. Seems to be little or no sense to that.

Possibly if from 60 to 120 Elks wanted to see a hit show they'd have to visit one of Mrs. Couthoui's agencies, but the Elks at this writing are not known offhand to be associated either socially or politically with the Roman Legion, even as a subdivision. Let's drop it.

Mrs. Couthoui is one of those girls who pay a dollar to squawk about a dime. She'll give $250 to charity and remind herself that she'd be silly to give even $25.

Meantime she claims the agency business is terrible with her left hand and buys the first ten rows with her right. That leaves her just enough time to wish she had quit the business yesterday while adding up the profits today.

That's the way women are, and all anybody can do about it is to say, "That's the way women are."

Mrs. Couthoui has a maid named Mary, who has been with her 16 years and tells her plenty. After a hard day of dishing out executive orders Mrs. Couthoui comes home only to be told that she'll have to eat out and why didn't she eat out in the first place? But, the first place was Mrs. Couthoui's office. Mary, of course, doesn't know that —yet.

Recreations of this modern woman are pinochle, bridge and the stock market. Pinochle is easy. The stock market is beginning to annoy her. Bridge is really her recreation; so many premiums in it.

Mrs. Couthoui once had an idea of draining Lake Michigan for a subdivision. That's probably the connection with the Roman Legion. She may do it still, very still.

Boyle Woolfolk had to shut his desk early when wifey needed an eighth hand for her bridge party.

If you know him, the idea of Woolfolk gossiping with seven femmes will choke you.

NEW YORK THEATRES

3 Mats. Xmas Week—Wed., Fri., Sat.
WILL ROGERS and DOROTHY STONE
in the Musical Extravaganza
"THREE CHEERS"
GLOBE Thea., B'way and 46th Street. Mats. Wed., Fri. & Sat.

The Smartest Play in Town
"THE HIGH ROAD"
A Comedy by Frederick Lonsdale
FULTON W. 46th St.—Evgs., 8:30. Mats. Wed., Fri.-Sat., 2:30.
3 Mats. Xmas Week—Wed., Fri., Sat.

New Amsterdam "The House Beautiful"
West 42d St. Erlanger, Dillingham & Ziegfeld, Mg.-Dir. Mats. Wed. & Sat.
EDDIE CANTOR
In Ziegfeld Sensation
"WHOOPEE"

ZIEGFELD Thea., 54th St. & 6th Av. Mats. THURS. & SAT.
SHOW BOAT
Norma Terris, Howard Marsh, Eva Puck, Sammy White, Helen Morgan, Edna May Oliver and CHARLES WINNINGER

MUSIC BOX Th., 45th St. W. of Br'dway—Eves. 8:30. Thursday and Saturday Matinees, 2:30
IRENE BORDONI
in "PARIS"
A MUSICOMEDY
with Irving Aaronson's
"THE COMMANDERS"

DAVID BELASCO Presents
LENORE ULRIC
as MIMA
Belasco Thea., W. 44 St. Evgs. 8:20 Sharp. Mats. Thurs. & Sat., 2:20 Sharp.

Earl Carroll Th., 50 St. & 7 Av. Nightly Mats. Wed., Thur., & Sat.
W. C. Fields IN AMERICA'S GREATEST REVUE
Earl Carroll Vanities
with JOE FRISCO
and 56 World Famous Beauties
VINCENT LOPEZ (Himself) & His Band

ROXY 7TH AVE. & 50TH ST.
Direction of S. L. Rothafel (Roxy)
First Time at Popular Prices
WILLIAM FOX presents
"PREP and PEP"
with Score Movietone
A stage show of dazzling beauty. A MERRY CHRISTMAS CARNIVAL with Entire Roxy Ensemble, 350 Renowned Artists

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MARK STRAND Broadway & 47th Street
MIDNIGHT SHOW NIGHTLY AT 11.30
Doors Open Daily at 10.30 A. M. All Seats 35c To 1 P. M.
ROD LA ROCQUE
"Captain Swagger" with SUE CAROL
A Pathe Picture with SOUND
WARNER BROS. VITAPHONE PRESENTATION | FOX MOVIETONE NEWS

CAPITOL B'way & 51st St. Midnight Pictures Nightly 11.30
"Dream of Love" FRED NIBLO'S Production
with
Joan Crawford Nils Asther Aileen Pringle
HOLIDAY REVELS, a Revue with Harland Dixon, Al Wohlman, Louise Bave, Chester Hale Girls, Dave Schooler and his Capitolians, Capitol Grand Orchestra, David Mendoza, Conducting—On Movietone VAN & SCHENCK.

Theatre Guild Productions
Seats available for all performances now at the box office
WINGS OVER EUROPE
Extra Matinee Xmas
Martin Beck Thea., 45th St., W. of 8th Ave.
Eves. 8:30. Mats. This Week: Tues., Thurs. and Sat., 2:30
Morning Performances for Children Wed., Thurs., Fri., Sat., Dec. 26, 27, 28, 29
Sue Hastings' Marionettes
MARTIN BECK THEATRE at 11:30 A. M. Prices 50c to $1.50

Major Barbara
Extra Matinee Xmas
GUILD Thea., W. 52nd St. Evs., 8:30 Sharp. Matinees this week: Tuesday, Thursday and Saturday, 2:30 Sharp
Moves to Republic Thea. Dec. 31

Strange Interlude
JOHN GOLDEN THEATRE, 58th Street, East of Broadway. Evenings Only at 5:30.

F. F. PROCTOR'S NEW YORK THEATRES
NEW EAST 86th ST. THEA. COR. LEX. AVE.
Thurs. to Sat., Dec. 27 to 29
ROSES' MIDGETS
30 Little Men & Women—Only Midget Band in the World
BUDDY ROGERS in "Someone to Love"

58th ST. NEAR 3rd AVE.
BELLE BAKER
Brown & Whitaker | The Hill Billies
BUDDY ROGERS in "Someone to Love"

5th AVE. B'WAY & 28 ST. LADIES AFTS. ORCH. 25¢
Talking Sound Pictures
"SHOW FOLKS"
A Talking Picture with Lina Basquette and Screen Vaudeville
Three Brox Sisters

ALL Theatres, Noon to 11—Low Prices

3 BEST TALKING PICTURES ON B'WAY!
AL JOLSON The Singing Fool
WINTER GARDEN B'way and 50th St.
Midnite Show Every Saturday at 11:45
FANNIE BRICE MY MAN
Warner Bros. Theatre B'way and 52d St.
Warner Bros. Vitaphone Talking Pictures

THE BARKER
MILTON SILLS DOROTHY MACKAILL
First National's TALKING Hit
Central Theatre, Broadway and 47th St.
Twice Daily—2:45, 8:45. Three shows Sat., Sun., New Year's—3, 6, 8:45
Midnite Show New Year's Eve, 11:45

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LITERATI

(Continued from page 23)

of Life was beneficial to the weekly but it said that the advertising revenue was not commensurate with its editorial content.

Post's Bonus Offer

The New York Evening Post recently posted a bonus notice on the bulletin board, offering $5 for an exclusive story worth a page one spread. That means a three line, single column head and bank. The staff refused to get excited over the proffer.

The Post still calls its business office the counting room.

"Applause" and "the Last Rung"

A rather belated review of the Beth Brown latest, "Applause" (Liveright; $2), appears here through its first reader having been unable to locate his copy when wanted. It seems as though everyone else wanted to read it and did. The reader finished his job three months apart, in two readings.

Beth Brown's book is one of the really fine works on the show business, or at least that branch of the show business it deals with—Burlesque. It will keep any one interested, for the story grows in strength as it develops, with always a little touch here or there for added interest. To the show folks it will be extraordinary what Miss Brown did with a trained dog.

While her picture of a faded burlesque queen, struggling to hold her place, could not have been more perfectly drawn. In fact if this story is turned into a moving picture, it will be all new to the screen, of a new type and another phase, despite the play "Burlesque" that is entirely foreign to the underneath matter and innermost goings on of the burlesque troupes Miss Brown so aptly and artfully describes.

An authoress who writes of burlesque with the authority Miss Brown does surely must have had some experience in it. Otherwise her source of information was most accurate, cruelly accurate in some instances but always truthfully so.

There are two central characters, mother and daughter, the mother a burlesque leader and her daughter a convent-bred girl. The husband and a father is a convict in Sing Sing, there for life.

Yet Miss Brown carries the reader over the burlesque routes, from the regular class (for burlesque) wheel show, to the secondary burlesque, then to the "turkey show" and then, as she says, the lowest rung of all show business, stock burlesque.

Always burlesque, always the grind, the mixing, the chorus girl who can't depend solely upon her salary, the hangers-on, the low brows in front, the troupin pi, and the queen's impulses and her affairs, and the little convent girl in between all of this, to remain a good girl and keep off of the stage, as she did.

One chapter details how the queen-mother demanded that her paramour marry her, in order that the mother in the eyes of her daughter at least would appear decent.

There is considerable raw stuff to those who understand in the book, and there is a holding intenseness toward the finsh. Show folks will enjoy "Applause," for that "last rung of the show business" displays how far inside Miss Brown has gone into burlesque.

"Applause" is outlined by Miss Brown as "the artist's reward." It is what keeps them in the show business, she asserts, the longing for it. Perhaps Miss Brown is right, but on the old wheels, Columbia, American and Western, the faded queens of burlesque remained because their husbands didn't have the nerve to fire them. And they nearly ruined the burlesque of their day.

It is but a few weeks ago at the Columbia, New York, one of those faded queens tried to sing and dance. It was pitiful, although she was but the unbilled soubret-prima of the troupe. The old gal had a cracked voice and couldn't lift her legs from the stage.

Unemployed Actors

Reports of unemployed actors out of work just now isn't the hint of a catastrophe in the speaking theatre that it might suggest. No question but some actors are out of work; some always are and maybe more than customary right now, but more pertinent is how many of those unemployed actors are actors?

Mechanical entertainment and the decline of the legit field have contributed to a theatre condition which has temporarily at least cut down the demand for in person talent on the stage. The road situation has affected the legit troupers to some extent, where the increased stock has not taken up the oversupply, while talking shorts may be accountable for a considerable number of vaude acts being idle. And another reason or so, more or less important, such as a theatre changing policy.

Behind all of that is the influx of actors into the show business within the past five years. From dramatic and dance schools, from cabarets, from the picture theatres and from amateur ranks, not only with the specialists but the local community theatre playing amateur plays. These "actors" came into the business by the thousands and they won't get out. They are not actors and never will be, for otherwise they would have worked. Talent works in the show business. It finds itself; there's a place for it and it is seldom overlooked.

But not by the thousands or the hundreds. Young people who drifted to the stage, getting there by one means or another, but sufficiently long enough to wear grease paint, became convinced they had talent—they were and are actors, according to their innermost thought. They won't go home and they won't go to work. They prefer to starve in the show business rather than make a living by working at something else at which they possibly could not be worse.

That grease paint has a terrific fascination evidently. Once they put it on they never want to take it off. It must be the posing as an actor. Else these still amateur and impossible actors would return to their homes where they are known, and could be employed. If it's vanity and the folks back home must never know, that won't alter the fact that eating becomes necessary after a while, even in the show business.

The acting end of the show business has been overcrowded for 10 years. Or longer. With the advent of the picture house stage show and the increase of cabarets or nite clubs, it has been smothered by actors. So those actors who are not can make up their minds that hanging around looking and hoping for something to do in the stage way, that the situation always will remain the same, while they make it so; that there are more actors than places for them to act. They are superfluous and useless.

When the actors who are not go to work, without mentioning that immense horde of foolish persons who go to Hollywood leave it, but still want to stick to the theatre, there will not be reports of thousands of unemployed actors, and the actors who are actors will then be working all of the time.

Inside Stuff—Pictures

Jos. I. Schnitzer, president of FBO, has been reported about to visit the coast, but there appears no signs he will do so right away, The coast FBO producing forces are under William LeBaron. It is said Schnitzer and LeBaron have outlined the FBO product schedule for the coming year.

Mail carriers in Brooklyn placed placards for the Paramount Theatre in that borough among shops and stores on their routes as the post office's reciprocation for the co-operation given by the theatre in furthering the "mail your Christmas packages early" campaign.

The house arranged for Postmaster Firman of Brooklyn to make a movietone talking subject shown at the house every performance.

Owing to the systems being adopted, it is thought that all-talking pictures on an average will be made in less than half the time given to full length silent films.

Production supervisors report more time is now given to advance preparation (scripts, dialog, rehearsals), and that the directors have less actual authority and are more limited in scope. Besides which, all shooting generally takes place on one stage.

From the practical angle it seems that directors would normally have several studio set-ups in filming each sequence, getting as much footage as possible, so as to have a greater selection for their own protection. All that is out for the talkers.

Pathe is making a number of sound shorts with a news slant to insert in the Pathe sound news reel.

Lilyan Tashman drew three weeks salary from Paramount without appearing before the camera. She was engaged for a leading part in Par's all-talker, "A Genius Is Born," for which O. P. Heggie was brought from New York to the coast. Then Par decided to shelve the Robson story, temporarily at least. Miss Tashman's contract guaranteed at least three weeks' work and she collected.

Leslie C. Wicks, sales manager for Warner-First National pictures, in Australia, was visiting the First National studios in Burbank and was taken about the studio to meet the stars. When he was introduced to Colleen Moore, he had to ask the second time who she was as he did not get her name at first. After the sales manager had parted, Miss Moore remarked that she guessed she wasn't such a big shot after all when a man who had sold her pictures could not recognize her in the flesh.

Metro-Goldwyn-Mayer's first full short produced on the coast by Gus Edwards cost around an even $125,000. This two reeler is called the "International Revue." It is in dialog and song, also technicolor.

The star trailer, which M-G-M sent to England for the opening of the Empire, London, is being commercialized by that organization. It is a talking short in which Ernest Torrence functions as m. c. and John Gilbert, Lewis Stone, Norma Shearer, Joan Crawford and George K. Arthur appear.

Showing at the Astor, N. Y., it has been released around Manhattan, M-G figuring it a profitable investment.

Cecil B. DeMille says that settlement by picture producers of plagiarism suits, whether the plaintiff is right or wrong, is a very bad gesture. Recently Joan Armstrong Alquist brought suit charging infringement in the production of "The King of Kings." The attorneys for Pathe figured that it was cheaper to settle out of court than have the matter brought to trial as the expense of litigation would have been at least $2,000. They secured a settlement for $750.

This settlement, DeMille says, undoubtedly inspired William Trautmann to bring suit recently, charging plagiarism, also on "The King of Kings. It seems that Trautmann had sent in an idea, after the story had been finished and the picture was in production. This reached Mrs. Adams, playreader for DeMille, who returned the manuscript to Trautmann. DeMille says that, regardless of expense, this and all other future plagiarism suits will be defended in court by him.

Henry Gerrard, Paramount cameraman, cranked for 32 consecutive hours, filming the closing shots of "Tong War," which William Wellman directed. After one day's rest, he jumped on another assignment, the new Emil Jannings picture, temporarily titled, "A Tale of the Alps."

M-G-M recently had a picture "All at Sea" completed, in which Karl Dane and George K. Arthur were featured, directed by Alf Goulding. Officials got a flash at the picture made, in 24 days, and decided to expend an extra $30,000, so Sam Wood was called in to shoot added scenes and provide embellishment.

J. S. Stembridge, firearms expert in the prop department at Paramount's coast studio, has added 200 German rifles to his stock. Guns were left on Belgian battfields in the first German rush of 1914 and were part of huge quantities of salvaged war material untouched since the war.

One of Paramount's foreign reps acquired the rifles and shipped them to the studio. Stembridge now has more than 5,000 firearms of all types in his charge.

A new route to a place in front of the camera has been uncovered by Robert Schable. Two years ago Schable, while waiting a chance to break into films, secured a position as personal business manager for George Fitzmaurice at First National. The director recently needed a man to play a route. He tested his b. m. for photograph and voice and Schable got the part.

An independent producer, newcomer from the east, told a cameraman who had photographed his last picture he would like to see the "works" of a sound studio, but found entrance to one difficult to obtain. The cameraman said, "Easy enough. I have no assistant for tonight. I'll hire you." It was a long and all night's work, but the producer was game and got the information he sought even if the cameraman received somewhat untutored support.

Active production by Warners in the east starts today (Wednesday) in the sound-rejuvenated Vitagraph studios, Brooklyn. Initial work is shorts. Prior to the opening a number of technicians, cameraman and directors arrived from the Hollywood studio. Regular departments, duplicating those on Sunset Boulevard, are being established on this end. Of these one of the first is the writers. Edward Josephs, formerly with Fox, heads this branch. Another is music captained by Norman Spencer, who assisted Louis Silvers on the coast. Edward DuPar, cameraman, is also on the local lot. Murray Roth will act as director and be in charge after Bryan Foy leaves.

Of all the gag Xmas cards in circulation, Charlie Pettijohn's cops the bare bone. Incidentally, just before the holidays Charlie sought out French Lick to heal a bad tummy.

At the conclusion of United Artists first general sales convention held in Chicago last week a group of the sales boys decided to present Al Lichtman with a piece of jewelry as a memento of the occasion. Four of the dotted line boys were elected to administer the funds. They selected a jewelry store and walked in. The proprietor on seeing the film salesmen enter went into a panic, hid himself, refused to wait on them and called for a cop.

The arrival of a cop and the showing of credentials proving none of the film salesmen had police records convinced the jeweler that it was a bona fide purchase. Al Lichtman is telling the story as the high light of the convention.

Although the Theatre Owners Chamber of Commerce is fighting for interchangeability of talker product, yet right in its own headquarters the switchboard is locked after 6 p. m. and only a slot phone is in operation.

Reason for this is that previously the coin box exhibs would forget long distance calls until after the operator had gone home. Then they would forget to charge themselves with the call.

Purchase of the Fischer-Paramount chain of theatres in Wisconsin by L. K. Brin, Milwaukee theatre operator, involves $2,500,000 to be paid over a period of 10 years. Fischer will receive no money personally. Everything will be paid into a bank, with the latter taking care of creditors and all indebtedness. At the end of 10 years Fischer will be given the equities he has on properties, with interest.

Joe Leo, vice-president of Fox Enterprises, attempted to purchase the F-P circuit but lost out.

Inside Stuff—Vaudeville

Grover Whalen, the new N. Y. Police Commissioner, dropped into the Jefferson in 14th street last Thursday night at 7.37 to look over the Pathe-Photophone short of the Commish issuing his proclamation, inspecting traffic and some of the police offshoots soon after his induction into office.

Whalen's visit to the Jefferson didn't give Manager Eddie Lenihan a chance to cop any advance stuff. The latter offered Whalen a box but the Commish and those with him, including his secretary, Edward Flynn, the new Chief Inspector O'Brien, and Commissioner William Walsh of the Bureau of Standards, occupied seats in the main auditorium.

It was Lenihan's impression that it was the first time that Commissioner Whalen had ever seen any of the new talkers. Anyway the commissioner's laconic comment wasn't any too complimentary. The talker, about 500 feet, was followed by other screen stuff with the Whalen party remaining for a bit of it.

The Whalen sound short wasn't a special at the Jefferson but Whalen selected the house because it was the nearest to his Fifth avenue residence, near 12th street. Several cops did guard duty outside while he was in the theatre.

Executives in Radio-Keith-Orpheum holding over from Keith-Albee-Orpheum are reported to have been requested to cut their salaries. E. F. Albee, holding over for a year under contract with Keith-Albee-Orpheum, is said to have cut through assuming another salary from K-A-O, to an amount equalling $40,000, leaving his present salary around $55,000.

Marcus Heiman has twice cut his salary, with the second cut leaving nothing. Neither does Heiman hold any present official position with R-K-O. That is why it is partially explained Heiman does not attend R-K-O executive meetings.

John J. Murdock is practically out of vaudeville operation. His salary with K-A-O and with Keith's before was $6,000 yearly, laughable when compared to the others and Murdock's intense work for Keith's considered. Murdock placed that amount as his salary when entering Keith's 20 years ago. Additionally he was to participate in increased business for Keith's which he had to engineer. At that time Murdock was worth $100,000. He must have been quite an engineer as he is now rated at over $12,000,000.

Mae West Waves Aside Peaches Browning's Ad

Mae West has objected to "Peaches" Browning in "The Squealer" being bracketed along with Mae West in "Diamond Lil" in advertisements in the papers. Mae kicked to the Linders and the copy was changed.

"They had her name in the same type as mine, too," said Mae, "and I made them change that.

"'Diamond Lil' is a different corporation from that of 'The Squealer' and they had no right to advertise the shows together.

"Jack Linder thinks he is another Jed Harris and is crazy on this 'Jack Linder presents' stuff.

"Because they don't know anything about the show business, the Linders put a 50c attraction like 'Peaches' on Broadway, where she has no draw. They thought they could save their show, but it's no good and she made it worse.

"Every stenographer in the Linder office has $5 in 'The Squealer'," Mae continued, "and if it had not been such a rotten show I would have sued the Linders long ago for my share of the royalties, because when I let Mark Linder have half the royalties of 'Diamond Lil' he promised to share 'The Squealer' royalties with me."

Cort, Chi, for Sale, But Not to Shuberts

Chicago, Dec. 24.

Urban J. (Sport) Herrmann, owner of the Cort theatre, legit, is reported ready to sell to anybody but the Shuberts.

The Cort is in the center of the Loop, on Dearborn street, near Randolph. At one time it was the biggest legit money maker in Chicago, and is still clearing an annual profit.

Herrmann at present is doing well in politics and has transferred most of his interests to that field. Although the Shuberts have been doing plenty of theatre buying in town, Herrmann is reported preferring to tear down his house if he doesn't get offers from anyone else.

He is said to be considering building a hotel on the site, if no one buys the theatre.

Tenants Fail to Recover

Hartford, Conn., Dec. 24.

Emma M. Schoen and E. J. McMahon, former lessees of Empire theatre, were unsuccessful in their suit for $30,000 damages against New Britain Trust Company, trustee of the estate of Patrick S. McMahon. They recently leased the theatre for ten years, advancing $15,000 to be applied on the last year's rent.

The bank ousted the lessees in October, 1927, by an eviction order. Mrs. Schoen and McMahon asked for $30,000 damages, claiming that amount due because of the $15,000 on deposit and a similar sum expended for improvements.

The yearly rental of the house was to have been $15,000.

BIRMINGHAM STOCK JAN. 7

Birmingham, Ala., Dec. 24.

Charles L. Wagner stock to open here Jan. 7 at the Erlanger. Here of Horace Sinclair. Company will alternate weekly between Birming- for 16 weeks, under the direction ham and Atlanta.

Stock in Hackensack

Lyric, Hackensack, N. J., which scrapped vaude three weeks ago, reopened this week with dramatic stock.

Stock in Manchester

Manchester, N. H., Dec. 24.

A stock operated by William F. Canning, formerly of Portland, Me., is due to shortly open at the local Palace.

William C. Dimock, as director, and Ralph E. Cole, scenic, are engaged.

Mrs. Carter's Southern Tour

Mrs. Leslie Carter in "Shanghai" starts a road tour in Columbus, O., New Year's week. A southern route has been booked.

Future Plays

Lucille La Verne has temporarily discarded her proposed revival of "The Merchant of Venice" and has substituted "Hot Water" as next at the LaVerne, New York, which supplants "Sun-Up" in three weeks. "Hot Water" is a comedy by Helen Dayton and Louise Barratt.

"Lady Fingers" is set as title for musical version of "Easy Come, Easy Go" to oust "Night Hostess" at the Vanderbilt, New York, three weeks hence. Latter attraction probably moving to another house. Cast includes Eddie Buzzell, Dick Keene, Dolores Fariss, Gertrude McDonald, Al Sexton, Roger Gray, Esther Muir, Margie White, Robert Spencer, Milton Pollock, Edwin Walters, William Griffith, Marshall Sextet. Lyle Andrews, producer.

"Lady Dedlock," starring Margaret Anglin, and coming to the Ambassador, New York, next week, is in for four weeks. Producers figure the road the big coup for both star and play but want the New York stamp before going out. Support includes Herbert Druce, Francis Compton, Ethel Griffies, Robert Vivian, Katherine Lorimer, Robert Harrigan, St. Clair Bayfield, William Eville, Francis Moran, Charles Campbell, John Ivan, Edward Cooper, Thomas Holding, Margaret Shackleford, Charles Crommer, Esta Rollo, Charles O'Neill.

Alexander Carr will head "The Guinea Pig." Preston Sturges is producing and the piece will open cold at the Totten, New York.

"The Whip Hand," Herman Shumlin's, is casting.

"Gypsy," which Richard Herndon is producing, has its out of town premiere next week and follows into the Klaw, New York, Jan. 7. Cast includes Louis Calhern, Clairborne Foster, Jessie Busley, Mary Young, John Marston and Lester Vail.

"Neighbors," produced by Frank Keller, opens at Easton, Pa., Jan. 9 and comes to a New York house two weeks later. Cast includes Eugene Jackson, Harold Thompson, Arthur Skinner, Mable Tremayne, Helen Trineer, Robert Crowley, Frances Collins, William S. Deane and Marion Ward.

"Fair Play" goes into rehearsal next week as the initial production of Bergen Productions, of which Lewis Bergen is managing director Cast includes Elsie Leininger, Jack Franklyn, William Dolan, Florence Fischer, Dorothy Magee, William Kennelly, Charles Mayberry and Marion Bollerman.

"Headin' South," the McIntyre and Heath musical which folded several weeks ago may be sent out again by the Shuberts with a reorganized cast sans McIntyre and Heath.

Reports have it that on the former tour the show was too heavily hooked up to make the grade as a road attraction.

Claims Filed Against Young for Salaries

Los Angeles, Dec. 24.

More trouble for Felix Young, producer-manager, arrested in New York on fraud charges filed by Noah Beery.

Following the close in San Francisco of Young's coast production of "The Marriage Bed," four of the members of the cast filed claims with Equity against him, amounting to approximately $4,000.

Owen Moore, leading man, has a claim for one week's salary and five extra performances; Alice Joyce, leading woman, for one week's salary and the gowns used in the piece; Doris Lloyd, for gowns, and Edwin Sturgis, for expenses incidental to advance work done in San Francisco.

Equity's coast office stated that the claims are covered by a bond.

MOROSCO'S REVIVAL

Reported Financial Assistance from Son for "Letty"

Oliver Morosco, who recently staged more or less of a comeback on the west coast, is planning a west coast revival of "So Long Letty," one of his former New York musical successes.

Morosco has been negotiating with Florence Moore to take the lead in the revival, with nothing closed as yet.

Since Morosco's divorce from his second wife, Selma Paley Morosco, some months ago it is understood that Walter Morosco, his son by former marriage, has provided his dad with a financial lift towards a permanent comeback as a producer.

JOHN PHILBRICK

Mr. Philbrick is now playing the John Sheehan part in "Good News" at the Chanin Theatre, New York. He is of the vaudeville team Philbrick & Devoe, and has previously appeared on Broadway in "Captain Jinks."

Direction
RALPH G. FARNUM
1560 Broadway

Few Interested in Stock Mgrs.' Ass'n

A mid-season conclave of Theatrical Stock Managers' Association held at the Hotel Lincoln, New York, proved a bust on attendance and other angles. Only 18 of the claimed 78 members responded to the call. The press was shunted away so as not to notice the slim attendance and a closed meeting declared.

James Thatcher presided in absence of Lester Al Smith, president. As best as could be gleaned the meeting was called to pep up the membership, especially delinquents not kicking in the $5 weekly dues. Someone in the know hinted the meeting was called for a showdown as to whether the organization should continue or disband with not enough on hand to put the matter to a vote.

A check up on the organization with ripples from here and there figure it's a flop from bettering conditions in the field angle, but may survive as a social contact among those desirous of continuing to kick in the dues. Thus far any revenue derived has gone to finance the association's office in New York, attorney's and secretary fees, the latter on a $75 weekly salary and for the printing of a monthly four page bulletin distributed among its members.

The scheme for lowering of stock release royalties, at the time of organization the big bait in getting the stock men together has not been accomplished.

Ritzy

Leblangs Entertaining

Joe Leblang has been at the Breakers, Palm Beach, since the middle of December, to remain till the middle of January. He does considerable entertaining.

Broadway, as well as Fifth avenue, is anticipating Jan. 5 at the Sherry-Netherland Hotel, for on that night Mr. and Mrs. William May Wright give their annual "Circus Ball." Mr. Wright is a nephew of the late Mrs. William C. Whitney, stepmother of Harry Payne Whitney. He was divorced by Sally Dixon, who then married Gerald May.

Mrs. Wright was Esther Cobb, and sings professionally as Mme. Cobina Wright. She was the second of the five wives of Owen Johnson, the novelist, son of Robert Underwood Johnson, former ambassador to Italy. The first wife was Mary Galt; third Cecile de la Garde, the fourth Catherine Burton and the fifth and current wife was originally Gertrude Bovee, and was then Mrs. Mackay and Mrs. Le Boutillier, almost equalling Owen's record.

A feature of last year's "Circus Ball" was the appearance of Beatrice Lillie garbed a la Josephine Baker, in a girdle of bananas, other costumed guests at that function including Mayor Walker, Mrs. Cornelius Vanderbilt, Mrs. Graham Fair Vanderbilt, Prince Dmitri, Princess Obolensky, Mr. and Mrs. Robert Goelet, Michael Strange, Elisabeth Marbury, Anita Loos, Ina Claire, Lilian Gish, Alla Nazimova, George Gershwin, George Jean Nathan, Thomas Hitchcock, Jr., and friendly society reporters. Many of these have again been bidden.

Fontaine Fox, the cartoonist, has taken a cottage there for the season.

Mr. and Mrs. Arthur B. Claflin have rented their Palm Beach villa to Mr. and Mrs. C. Bai Lihme. The Lihme daughter married Prince Lobkowicz. The Lihme apartment on Fifth avenue was broken into by vandals in 1927, and works of art valued at $250,000 were destroyed. Mrs. Claflin organizes pageants in New York and Southampton in which professionals participate, including Elsie Ferguson. The daughter divorced Robert P. Breese, and married the Earl of Gosford. Gosford was previously divorced by another American, Mildred Ridgely Carter.

The Thomases Visiting

Mr. and Mrs. John Charles Thomas are visiting her parents, Mr. and Mrs. George A. Dobyne, at their Palm Beach estate, where a new swimming pool has been installed. Thomas, who recently appeared in a series of concerts in New York, will soon proceed to Washington, Chicago and St. Louis, later singing at Covent Garden, London, and the Royal Opera in Brussels.

Only a few years ago he was in musical comedy, and knew more of Times square than Palm Beach. Of late he has been taken up by the smart set.

"Yankee Doodle"

"Yankee Doodle," the Shafter Howard operetta which was tried out a few years ago, but only got as far as Providence and Boston, is now being revived by Fortune Gallo, presumably backed by the author. Howard, who graduated from Harvard in '85, has labored over this opus for a generation past. He is a director of the Casino theatre, Newport, and has a cottage there.

Associated with young William H. Vanderbilt, who is president of the Casino, Howard is a friend of "Bill's" grandmother, the venerable Mrs. Cornelius Vanderbilt. He is a brother-in-law of Mrs. William Rogers Morgan and Miss Augusta Hunter, of Newport, who 20 odd years ago were amateur actresses.

When "Yankee Doodle" was first tried out, the cast included Francesca Braggiotti. Francesca later became associated with the Denishawn Dancing School in Boston, and last summer conducted fashionable classes at Newport.

Prefers to Be Known

At the new Palm Beach hotel are Mr. and Mrs. Leonard M. Thomas. He was divorced by Blanche Oelrichs, who prefers to be known as Michael Strange. She wrote "Clair de Lune," in which Ethel and John Barrymore co-starred disastrously. Then she essayed the leading role in "L'Aiglon." She divorced John Barrymore, who married Dolores Costello.

The present Mrs. Thomas was formerly Mrs. Sackett, and originally Marie Good.

Titles by Courtesy

Jessica Brown, the American dancer, who divorced the Earl of Northesk, has married another Englishman, Vivian Cornelius, son of Percy Cornelius. The Buffalo girl, originally named Schufeldt, previously divorced Cyril Reinhard (who later married two other girls). She is still entitled to be called Countess of Northesk by courtesy, despite her third marriage. For instance, Cora Smith of New York became the widow of Samuel J. Colgate before becoming the widow of the Earl of Strafford. Now, although she is the widow of Martyn Kennard, she is still called "by courtesy" Cora, Countess of Strafford.

Then there is Millicent, Duchess of Sutherland, who visits New York and Hollywood, and tries to sell scenarios. She was the widow of the duke, divorced Percy Fitzgerald and married George Hawes.

Making Wrong Films Right

(Continued from page 1)

the Embassy, New York, for M-G-M a year ago, reaches cowboy land, he will find as a contemporary on story psychology a committee made up of studio executives. While he's being paid to hammer home logic regardless of box office from the formal angle, if the formalists hold their line, it will be up to Mr. Laemmle himself to unlock the jury, somewhat in the Hays-Film board system of a seventh arbitrator deciding the issue.

Before any money has been spent on a picture will be Marsten's time to function. He will pass on the continuity of every feature and describe just how it should be shot to register logically in the theatre.

The rest of the psychologist's schedule has not been set. He will be allowed to wander around the U plant during story intermissions and apply psychology wherever psychology is needed. He will even have authority in picking the players for the stories he okays, but in this phase he will function as a consultant for directors, casting and megaphoning. His work will not be definitely set until the outcome of the trial workout, which has tacked to it the long-term in U City.

Laemmle's Dream

Psychology in his workshop has been the dream of Carl Laemmle ever since newspapers began to ask the question in the lead. Last July he got it on the record in his ad in the Saturday Evening Post. Then he said he was looking for a "mental showman" and would pay real money.

While a lot of people may have taken the ad for a gag, hundreds of letters poured in. Some of the greatest minds, psychologically speaking, in the country, sought Laemmle's opinion of their cerebral qualifications for Universal City authorities maintain at the home office.

But of those letters which were from non-mentalists, the majority polled up the vote for Marsten. In turn, Universal, through P. D. Cochrane, got in touch with Marsten. The latter first gave his qualifications by letter, before having the chat which sold the U president.

In his reply Marsten wrote he would rather be called doctor than professor. Any fortuneteller or what-not could take on the faculty title while only a man of letters rates the doctor. His definition of the differentiation is:

"You earn the title of doctor by your brains (generally) and the title of professor comes in connection with academic teaching."

Doc Sees Advantages

Already the doctor sees many other advantages. As the originator of the Psychonic Theory of Consciousness which he published in 1926 he suggests that if Universal intends to publicize it along with himself they use the angle that it is: "The first complete publication of a new theory of emotions, wherein emotions discovered and identified just as elements of hydrogen" and so on in chemistry.

Incidentally, the doctor has been through Harvard three times. He got almost as many letters as there are in the typewriter. He graduated "with great praise," as the Latin translates for indie readers, in 1915. Then he went back again and got through the law school in 1918. Still persistent he returned a third time to go through the Harvard laboratory. Then the doctor's degree came his way in 1921.

About that time, the psychologist told U, he discovered the Systolic Blood Pressure Deceptive test. This, he said, he used on 56 people, 'a man and woman paired together," he describes it, at the Embassy.

As to his film experience, Marsten says he got most of that in his undergraduate days when he tried his hand for the first time on scenarios. He knocked out a script which the old Edison Company told him was the best ever then turned in by an American collegian. The story went this way, he reveals to Universal:

"The big scene was where the hero, regarded as a coward by his girl and friends, jumped down into the cut in the subway to rescue a child who had fallen there, threw the child up to a cop on the platform and clung to the front of the subway train as it rushed down upon him."

"I thought it was wonderful," Marsten added. Regarding his acceptance of the job, the psychologist credits Mr. Laemmle with being the first film producer "to make a systematic attempt to get together with the public emotionally." This comes after his observation that motion pictures "might well be called Emotion Pictures."

Marsten makes known that he will welcome letters from the public on its picture likes and dislikes.

15,000 ACTORS OUT OF WORK

Speakeasy Waiter "Taken" by 2 N. G. Promoters for Closed "Paymates"

"Paymates" has been permanently limboed with cast scattering after several weeks of watchful waiting when H. B. Norris, producer, refused to dump any further coin into the piece to revive it for a New York showing.

Norris is new to producing racket, with reports that he financed the only two performances, given in New Rochelle last month, from earnings as a waiter in a side street speakeasy. Besides investing the coin Norris also arranged with his speakesy boss to permit the troup to rehearse in the speak, thereby saving the usual $1 an hour nick for rehearsal halls. Norris claims he did everything he could for a couple of short roll producers, whom he refuses to name, but says that he'll take care of in his own way later.

The cast had been rounded up on a salary basis with Norris, who agreed to advance enough money for scenery rental and transportation to New Rochelle, also patsied into signing the contracts, the promoting boys being N. G. with Equity.

Norris didn't know anything about Equity then but does now, through the latter having demanded a bond. This was later fixed through the cast waiving security and they still are, with no redress for laying around a month listening to promises.

Norris isn't shedding any tears over the grand he went for to let the boys open. He's got some of the stock and picture rights, if they mean anything, vowing the producing bug will never bite him again.

As for the cast, they were compensated at the rate of two-eighths of the promised weekly salary for the two nights in New Rochelle and four weeks of rehearsing. When pressed for a line on the amounts they blushed rather than mention.

Prov. as Legit's Dog Town Admits It's Now an Ashcan

Providence, Dec. 24.

Providence, once the toughest bark in dog town, is now the ash can as far as legit shows are concerned. The Opera House, venerable road show place, has been dark for two weeks. Previously a second-rate opera company flopped along for awhile. No attractions are listed for the weeks to come, and it looks as though the theatre will be silent for some time.

Big musical companies skirt the town because the theatre is too small to make money, even at capacity. Unless a show is a heralded smash it starves here.

"Coquette," with Helen Hayes, and $15,000, only dramatic attraction this season to click.

Asks Hartford Subscribe For New Shubert House

Hartford, Dec. 24.

The Shuberts have asked local theatregoers to shoulder the financial responsibility of the building of a new legit theatre, to replace the antiquated Parson's.

A committee from the chamber of commerce will meet Wednesday to discuss the Shubert proposal.

CANCEL XMAS EVE SHOWS

Chicago, Dec. 24.

With legit business 'way off all over town, "Abraham's Bosom," Playhouse, and "Blossom Time," Studebaker, both cancelled their proposed Christmas Eve performances tonight (Monday).

Outlook for the evening was awful.

Dee Loretta on Screen

Los Angeles, Dec. 24.

Dee Loretta, who played "Lil" in the coast stage production of "Broadway," has been engaged by Universal for the same role in its all talking film version of the play.

Ervine's Opinions

The morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed one new production last week. He thought "The Kingdom of God" bad.

ACE'S HALF SHOT CHRISTMAS CARD

Chicago, Dec. 24.

Ace, dramatic critic of the Kansas City Journal-Post, startled his friends by using a phoney edition of the paper as a Christmas card, with a wild streamer across the front page reading: "Ace shot on busy downtown street—Attempt on critic's life by a fiend in the Christmas rush."

Detailed reading reveals that Ace was only half-shot, and that his wife went out to a bridge game when informed of his condition by the police. Writhing deliriously in his hospital cot, according to the story, Ace called out a list of names of those he had intended to present with Cadillacs, grand pianos, etc. The list is printed in full, and each received a copy of the phoney edition.

Aside from the nutty lead, the paper is a regular edition of the Journal-Post.

42nd and 7th Ave. Deal Takes in Two Theatres

A realty deal of major proportions involving properties at 42nd street and 7th avenue is reported nearly completed. The sale of the Lyric theatre would be involved, the proposal taking in the Republic and the properties on 7th avenue (really Broadway at this point) between the Rialto and 43rd street.

Lyric is owned by the E. E. Smathers estate. Republic is owned by Arthur Hammerstein.

1 Show Out

The holiday week has but one definite closing, "Tin Pan Alley" at the Republic. It was reported shutting down two weeks ago. Several other attractions remaining here for the holiday trade will go off or take to the road next week.

Kay Johnson, Film Lead

Los Angeles, Dec. 24.

Kay Johnson, who recently closed with "The Silver Cord" at the Figueroa Playhouse, has been chosen by C. B. DeMille to play the femme lead in "Dynamite."

It goes into production Jan. 5 at M-G-M studios.

Miss Johnson in private life is the wife of John Cromwell, stage actor and picture director.

AHEAD AND BACK

John Wilstach has returned to his first love, publicity work, and is handling the Lew Cantor show, "Courage." Harold Berg, who had the Cantor assignment, is in Philadelphia doing press for the new Jimmie Cooper show, "One Mile Up."

Leon Bluhenfeld, publicity for "On Call Girl."

BENCHLEY'S AUTO SHORT

Los Angeles, Dec. 24.

Initial sound short that Robert Benchley is to make for Fox will be called "How to Drive a Car."

Ed Brady, as the instructor, will show Benchley, a novice, the intricacies of driving.

YULETIDE TIME IS 'ALL A FAKE'

Unemployed Professionals Divided Into 10,000 Legits And 5,000 Variety Performers — Committee Formed to Alleviate Conditions

RUNNING UP BILLS

Chaotic conditions in all branches of show business, pictures excepted, has created a breadline of unemployed thespians in New York and elsewhere in numbers unprecedented in the history of show business.

The present army of unemployed eclipses in numbers the temporary panic during the Equity strike of 1917.

A casual count shows that over 15,000 actors are and have been carrying the banner for months, also living in escrow, piling up hotel bills with friendly hostleries whose proprietors haven't the heart to toss them out with the Yule season spirit in the air, but don't know how much longer they will be able to stand the gaff of the deadheads. Tailors, eateries and barber shops also have been carrying the unfortunates on the cuff, especially those in theatrical districts who know the racket well enough to know the show folk have to keep up a front despite adversity.

The layoff figure divided into classes shows that more than 10,000, practically two-thirds, of Equity's membership which covers the legit division are without employment; add the other 5,000 of those without engagement in the variety division.

With no immediate relief in sight to alleviate the unemployment situation, the Managers' Protective Association and Equity are combining forces in the shape of a joint ways and means committee which hopes to partially solve the staggering problem. William A. Brady will head the manager sector of the committee with Frank Gillmore for Equity, representing the latter group. The committee may attempt to arrange better terms with musicians and stage hands unions in outlying spots where scales are now reported as prohibitive to permit road attractions to exist.

Hotel Alibis

At the hotels actors have run out of alibis on their long past due accounts throwing themselves upon the mercy of the generosity of their landlord to carry them or throw them out.

Many performers, men and women, who foresaw no let up in conditions some weeks back, cashed in as extras for the holiday season in Broadway shops and department stores to assure if nothing else a synthetic Merry Xmas and Happy New Year for themselves and dependents. But these were in a minority with the others doing the usual routine of calling on agents, casting and producers' offices and still kidding themselves that the elusive rainbow will yet penetrate the unemployment clouds and they'll be okay again.

With all the unemployment and distress, unfortunate at any time but especially so at holiday time there are but few relief stations for these victims along the Crooked Square. The Actors' Fund has received more S. O. S. signals than ever but is inadequate in funds to meet the situation although doing the best it can and nobly.

Despite handicaps it's only a showman heart that's carrying the mob along. Within confines of their cell like quarters in their hotels, with masks dropped and just themselves ask them about the Merry Xmas and Happy New Year stuff and they'll chirp back sardonically and rightfully, "It's a fake."

"Show Boat's" Calliope

A real old-fashioned and very loud calliope is operated outside the Ziegfeld theatre this week, calling attention to the start of "Show Boat's" second year. The use of the instrument came as the result of critical comment to the effect that there never was a river show boat without a calliope.

Zieggy ordered one engaged for the ballyhoo, but there is none in the show itself.

The calliope is in on a day to day basis, it being considered that if there were too many squawks from the neighborhood which has many apartment houses, John Law might stop the racket.

The calliope was supplied through Fred Murray of the Exposition Tent and Equipment Co.

EDDIE, AS DOVE, FLIES FROM ETHEL TO ZIEGGY

Cantor Trying to Patch Breach So Miss Shutta Can Leave "Whoopee"

Eddie Cantor is interceding on Ethel Shutta's behalf with Ziegfeld to effect the release of the comedienne from "Whoopee." With George Olsen's closing Saturday in the Cantor starring musical, Miss Shutta (Mrs. Olsen) is desirous of leaving. Like her husband, Miss Shutta is under a run of the play contract and is also featured.

Zieggy pulled a smart one the latter part of the week in all advertising, devoting all advertising space to read "Eddie Cantor in 'Whoopee' with Ethel Shutta" prominently featured solely under the title and the star's billing. Heretofore, Miss Shutta's name was among others including Ruth Etting and Frances Upton.

Technically, Miss Shutta may be held to her contract, or Zieggy may sue for damages in the event he displaces her with a more expensive player. Equity has the matter under consideration but Cantor is attempting to straighten things out for the Olsens and Zieggy, being very friendly to the former as well as sponsor and patron of George Olsen's professional career.

Frank Frey, Bob Borger and Bob Rice, from Olsen's band, contributed bits and lines to the show without additional compensation, this being part of the Olsen contract at $4,250. The Ritz Quartet joined "Whoopee" in their stead. Jack Shutta, a brother of Ethel's, who changed his professional name to Jack Shaw, was also eased out through Zieggy demanding a 50 per cent. cut. Shaw did a bit.

Dispute Over Salzer

Crux of the Olsen-Ziegfeld feud revolves about Zieggy putting Gus Salzer in as musical director and deducting $375 out of Olsen's salary for Salzer. Olsen argued that Salzer's top never was over $300 a week and furthermore stated that his own man, Eddie Kilfeather, was competent to handle the orchestra direction, having been so engaged. Olsen preferred charges with the American Federation of Musicians. Kilfeather conducted "Whoopee" from Monday through Saturday night when the band closed, Olsen having issued an ultimatum that his man should wield the baton.

Olsen thought that Salzer, who was also fooling around with Ziegfeld's "Three Musketeers," was not competent to conduct the orchestra after Kilfeather had arranged the music and had rehearsed them. Olsen figures that Zieggy was charging off some obligations to Salzer on "Musketeers" against the $375 being deducted from his salary.

Olsen and his band start two weeks for Keith's Dec. 30 at the Albee, Brooklyn, for the week and the week following, Palace, New York, at $3,000 weekly.

Carroll's Offer of Mammoth Theatre By Wealthy Woman

Earl Carroll may have another theatre if he agrees with the wealthy 70-year-old dowager, Mrs. Pendleton, who is backing his "Fioretta," the new Carroll operetta. Mrs. Pendleton wants to do an Edrington with Carroll on a new revue house of mammoth capacity. Like Edrington, the Texan oil man who first backed Carroll, the wealthy woman deems it a good investment.

Her concern in "Fioretta" is through her two young nephews, Bagby and Romelli, composers of the score.

Mrs. Pendleton has a decided weakness for the theme waltz, "Gliding Gondola." Vincent Lopez is payrolled at $200 a week from Mrs. Pendleton for regularly exploiting "Gliding Gondola" on the radio and otherwise. The odd part is that the Bagy-Romelli score is genuinely meritorious irrespective of the financial considerations.

Shuberts Wiring Booth And Shubert in N. Y.

Shuberts have contracted with Western Electric for installations at the Booth and Shubert theatres, New York. This makes six of the Shubert chain of 40 that the owners are setting for talkers.

With indications that other houses will follow, the report again springs up that the Shuberts have consummated something more than just the rights to two of their plays with Warners. But W. B. headquarters still sticks to its story that there is nothing on the board with the Shuberts.

Chicago, Dec. 24.

The Shuberts have started to wire the Woods and the Majestic for sound.

It is said that Cohan's Grand and the new Apollo, not open yet, will next be wired.

Musical with All Cabaret Talent, New to Shows

"Get Your Girl," musical, producing by Harry Walker, cabaret agent and the latest of the agent mob to be bitten by the producing bug.

Walker will cast his musical with 100 per cent. cabaret cast. Most of them have never appeared in productions. Several out of town cabaret owners are reported in on the venture with Walker.

Son Follows Father

Los Angeles, Dec. 24.

Ben Hendricks, Jr., is playing the same part in the screen version of "The Fog" his father created in the original stage version 20 years ago.

"The Fog" is being produced at the Metropolitan studios with Marshall Neilan directing.

"LUCKY GIRL" FOLDS

Shuberts' "Lucky Girl" has folded up. Show may not be reopened.

Bill House, the subject of litigation by Harry Rogers against the Shuberts, may be at the Palace for the New Year's week show.

Duffy Takes "Courage"

Henry Duffy has acquired the West Coast rights to "Courage" through a deal with Lew Cantor, producer.

Fiske O'Hara's New Play

Chicago, Dec. 25.

Fiske O'Hara is here with a new play, "Rose of Picardy."

After a downtown house.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over $3.

(Last week, immediately preceding Christmas, grosses not indicative of actual rating; average normal business therefore estimated.)

"A Most Immoral Lady," Cort (5th week) (CD-1,094-$3.85). Good lower floor draw indicated during first weeks with pace going to $14,000; not much off during pre-holiday slump.

"Angela," Century (4th week) (M-2,890-$4.40). Opened at Ambassador; played three weeks to modest trade; moved here Monday where capacity permits extensive cut rating.

"Animal Crackers," 44th St. (10th week) (M-1,323-$6.60). Up to Thanksgiving this musical was among leaders, averaging close to $42,000; dropped with approach of Christmas but should come back and run through season.

"A Play Without a Name," Booth (5th week) (D-708-$3). Another week here; may move to another house, though management announced would be taken to London intact; $6,500 pace despite favorable notices.

"Back Seat Drivers," Wallack's (1st week) (C-770-$3). Presented by Roy Walling; written by Larry E. Johnson; opened Tuesday, when there were eight new arrivals.

"Billie," Erlanger (13th week) (M-1,520-$3.85). One more week; wealth of musical competition believed to have held this one back; well liked but average of $20,000 under expectations.

"Blackbirds," Eltinge (34th week) (R-892-$3). Colored revue a smash here and in Boston; did fairly well during summer; at start of new season spurted and capacity until last three weeks; $19,000 average.

"Brothers," 48th Street (1st week) (CD-969-$3). Presented by John Henry Mears; written by Herbert Ashton, Jr.; Bert Lytell in a dual role; one of a baker's dozen of new shows this week; opened Monday.

"Congai," Sam H. Harris (5th week) (D-1,057-$3.85). One of the newer dramatic leaders; has been getting around $20,000 and not much affected by slump.

"Courage," Ritz (12th week) (D-945-$3.85). Theatre parties welcomed by many shows last week; a couple here helped gross; has been doing very well; over $14,000 for a time; $13,000 lately.

"Diamond Lil," Royale (38th week) (CD-1,117-$3). For a holdover business surprising; was bettering $11,000 until recently when trade dropped under $10,000 for first time.

"Exceeding Small," Garrick (9th week) (CD-537-$3). Laid off last week; moved here from Comedy and resumed Monday; costs little to operate; was down around $4,000.

"Front Page," Times Square (20th week) (C-1,057-$3.85). A big money maker; held leadership of non-musicals until recently; was bettering $21,000; eased off to around $17,000 or less but sure to stick.

"Good Boy," Hammerstein's (17th week) (M-1,400-$6.60). Expected to move to another after another week, with "Polly" the next attraction here; "Boy" was making money at $25,000 or more but dropped under $20,000; has a chance to come back.

"Good News," Chanin's 46th St. (68th week) (M-1,413-$5.50). Laid off last week principally to fix up house for "Follow Through," due after another week; long run "News" leaves for road.

"High Road," Fulton (17th week) (C-911-$3.85). Class draw evident from start of English comedy which averaged $18,000 most of autumn; dropped to $15,000 or less but should stick.

"Hello Daddy," Mansfield (1st week) (M-1,050-$5.50). Presented by Lew Fields with himself in cast; well regarded in Phillie, where it tried out; opens tonight (Dec. 26).

"Hello Yourself," Casino (9th week) (M-1,477-$5.50). Cast additions expected to improve performance; doing fairly well, going as high as $25,000, then dropping like most others.

"Hold Everything," Broadhurst (12th week) (M-1,477-$5.50). Developed into a solid success; little or no drop after Thanksgiving; pace has been over $30,000, virtual capacity.

"Holiday," Plymouth (5th week) (CD-1,012-$3.85). Landed so firmly that pre-Christmas slump not evident in pace here either; $22,000 topped dramas with exception of "Mima."

"Jarnegan," Longacre (14th week) (D-1,019-$3.85). Other attractions have been getting more coin but this one profitable and averaged $14,000 until lately.

"Jealousy," Maxine Elliot (14th week) (D-924-$3). Two person play; a distinct novelty that should have gotten higher grosses but $10,000 quite profitable; dropped to $8,000 or less but should stick for a time.

"Little Accident," Morosco (12th week) (C-898-$3). Has been doing well for laugh show of the kind; developed a pace around $14,000; off like others but will come back too.

"Mima," Belasco (3d week) D-1,000-$5.50). Broadway's new dramatic leader; continuous box office line and strong advance sale; got $27,000 last week.

"Nite Hostess," Vanderbilt (15th week) (CD-771-$3). Layed off last week; moderate success averaged $10,000 to $11,000, where it stayed until moving here recently; "Lady Fingers" in about four weeks.

"On Call," Waldorf (8th week) (CD-1,101-$3). Reported to be making a little money, costing little to operate; trade has been around $4,500 weekly.

"One Way Street," George M. Cohan (1st week) (D-1,371-$3). Independently presented; written by Beulah Poynter; opened Christmas eve (Monday).

"Paris," Music Box (12th week) (C-1,000-$4.40). Earlier successes have been off in the pre-holiday going; no exception here; around $16,000 lately but was bettering $20,000.

"Potiphar's Wife," Craig (1st week) (CD-1,434$3). New theatre, completed for some time but opened Monday with English play written by E. C. Middleton.

"Poppa," Biltmore (1st week) (C-1,000-$3). Presented by H. S. Kraft; written by Bella Cohen and Samuel Spewack; one of three Monday premieres.

"Scandals," Apollo (26th week) (R-1,168-$5.50). Gross off as much as any early musical; had slipped to $35,000 before slump and lately under $30,000; scale lowered this week.

"Show Boat," Ziegfeld (53d week) (M-1,150-$6.60). Appears to have held up better than other run shows; led the list last season and up with leaders this fall; dipped a bit under $40,000; started second year this week and should last out season.

"Skidding," Bayes (32d week) (C-861-$3). An example of how show with low cost hook-up can make a run of it; takings have been between $4,000 and $5,000, with management claiming profit.

"Strange Interlude," John Golden (48th week) (D-900-$4.40). Lengthy drama making a long distance stay of it; slipped as expected last week but expected to complete second season; was holding to $16,000 weekly.

"Sakura," Belmont (1st week) (D-515-$3). Presented by Walker Whiteside; adapted by Atherton Brownell from novel, "The Breath of the Gods"; opened Tuesday.

"That Ferguson Family," Little (1st week) (C-530-$3). Presented by Gustav Blum; written by Howard Chenery; opened last Saturday night to dodge Christmas inrush of new plays.

"The Age of Innocence," Empire (5th week) (C-1,099-$4.40). Started like a thoroughbred and very little off; pace has been between $17,000 and $18,000.

"The Grey Fox," Playhouse (10th week) (CD-1,776-$3). Plans call for continuance for a while; business was between $8,000 and $9,000, though off like others.

"The Jealous Moon," Majestic (6th week) (CD-1,776-$3). Figured to remain through January with road tour likely thereafter; high at $14,500; lately $10,000.

"The Houseboat on the Styx," Liberty (1st week) (M-1,202-$5.50). Presented by new producer, Ned Jakobs; musical comedy founded on John Kendrick Bangs' book; opened Tuesday (Christmas).

"The Lady of the Orchids," Henry Miller's (3d week) (C-946-$3.85). Indications are that this one is far from there; opened mildly and has done little to date.

"The New Moon," Imperial (15th week) (D-1,105-$5.50). One of the outstanding musicals of season; was averaging better than $40,000 weekly until Thanksgiving and will probably go back to same pace.

"The Red Robe," Shubert (1st week) (M-1,395-$5.50). Presented by the Shuberts; operetta has been playing out of town for some time, undergoing changes; opened Tuesday.

"The Sign of the Leopard," National (3d week) (D-1,164-$3). English piece a lightweight as regards receipts so far; may get by with use of cut rates.

"The Squealer," Forrest (7th week) (D-1,015-$3). Did fairly well first weeks, then tapered off; high around $9,000; then under $7,000.

"This Thing Called Love," Bijou (15th week) (C-605-$3.85). Making a good showing; takings not exceptional but profitable; pace prior to slump approximated $9,000.

"This Year of Grace," Selwyn (8th week) (R-1,167-$6.60). English revue has been standing up in corking fashion; very little drop from the better than $40,000 normal pace.

"Tomorrow," Lyceum (1st week) (D-957-$3). Again listed to open, this time on Friday (Dec. 28); drama has been rehearsing overtime; two players injured when prop airplane fell.

"Tonight at Twelve," Hudson (7th week) (C-1,904-$3). May move to another house after another week here; liked but business should have been better; $9,000 claimed recently; "The Lady of Newgate" next.

"Treasure Girl," Alvin (8th week) (M-1,400-$6.60). Something of a disappointment but with agency support has been doing fairly well; about $22,000.

"Three Cheers," Globe (11th week) (M-1,416-$6.60). Not figured to have dropped much under the better than $40,000 weekly pace; Will Rogers the draw, one of the most substantial in town.

"Tin Pan Alley," Republic (9th week) (C-901-$3). Final week; reported closing two weeks ago but management decided to stick for holiday trade; "Major Barbara" moves here from Guild next Monday.

"Vanities," Earl Carroll (20th week) (R-968-$7.70). With W. C. Fields sticking; revue resumed Tuesday after laying off last week; average over $35,000 until lately when pace dropped to $30,000 or less.

"White Lilacs," Jolson's (15th week) (O-1,776-$5.50). After laying off last week, resumed but will beat it after another week; $18,000 to $20,000 principally through cut rates; "Music in May" next.

"Wings Over Europe," Martin Beck (3d week) (D-1,189-$3). Guild's new all-male cast play started out fairly well; subscriptions its principal draw at present; pace around $16,000 as starter.

"Whoopee," New Amsterdam (4th week) (M-1,702-$6.60). Biggest thing in town; no lull before Christmas and last week b. o. again bettered $49,000.

"Young Love," Masque (9th week) (CD-700-$6.60). Paced around $9,000 for a time; dropped and due out after one week more.

Special Attractions—Little Theatres

"The Guinea Pig," President (formerly Edyth Totten), a 299 seater; Alexander Carr starred; opening postponed until Jan. 4.

"Falstaff," Coburn, with the Coburns.

"Cyrano de Bergerac," Hampden's, with Walter Hampden; revival.

"The Perfect Alibi," Hopkins; hit in small house.

"Macbeth," Knickerbocker (6th week); revival; house due to get Wayburn's "Gambols."

"The Wild Duck," 49th Street (6th week); revival.

"Major Barbara," Guild (6th week); revival; will move to Republic Monday.

"Singing Jailbirds," Provincetown (4th week).

"Sunup," La Verne; revival.

Civic Repertory, 14th Street; Eva Le Gallienne's company.

Ruth Draper, monologs; comedy all week.

Shows in Rehearsal

"Merry Andrew" (Lewis Beach).

"Serena Blandish" (Jed Harris).

"Dark Alley" (McBride Productions, Inc.).

"Lady Fingers" (Lyle Andrews).

"Yankee Doodle" (Fortuna Gallo).

"Night in Venice" (Shuberts).

"Fioretta" (Earl Carroll).

"Gypsy" (Richard Herndon).

"He Walked in Her Sleep" (Wm. Caryll).

"Color Blind" (Benjamin Whitback).

"Anderson's Almanac" (J. M. Anderson).

"S. S. Glencairn" (Provincetowners).

"Precious" (Rosalie Stewart).

"Jonesy" (Earle Boothe).

Charlie King's Long Contract

Los Angeles, Dec. 24.

Charles King is now signed to a long term contract by Metro-Goldwyn.

Currently playing in "Broadway Melody."

Benchley Doing "Furnace"

Los Angeles, Dec. 24.

Robert Benchley's next Movietone short for Fox will be "Furnace Heat," written by himself.

In the cast will be Margaret Churchill, Paul Nicholson and Ethel Wales.

Loop's Worst Legit Week on Record; Flu Mostly Blamed—Pre-Xmas, Too

Chicago, Dec. 24, 1928.

The worst week ever recorded for the legit stands here. Not a single attraction that really sold with the premium shops crying.

Out of the dirge only "Rio Rita" and "Front Page" managed to breathe in the panic, and that's a story only half told.

With all of the alibis dished, blame for the rock bottom biz may be tacked on to the flu epidemic, cracked stocks and the tremendous Xmas shopping in the department stores; biggest in years. Flu struck the most telling blows. Health Commissioner Kegel's warnings spread like wildfire, with the papers playing it up the mob went cold.

With one thing and another more than half of the houses were dark; "My Maryland" laying off but resuming again this week. Holidays brought in six new shows, with four opening Sunday.

Jessel's "War Song" at the Harris was the big thing in the quartet, drawing the select Jewish trade en masse. Next door, at the Selwyn, "Coquette," with Helen Hayes, opened, drawing the popular element on the strength of Miss Hayes' name.

Moissi, much heralded European star, started a two-week engagement at the Woods. The Shuberts came in with a revival of "Desert Song" at the Majestic and bring in "Lovely Lady" to the Garrick tonight (Tuesday). Theatre Guild concluded its most successful stay here, winding up with "Porgy" to make room for "The Bachelor Father." "Appearances," another new one by Garland Anderson, San Francisco bell boy, reopened the Princess.

Estimates for Last Week

"Front Page" (Erlanger, 4th week). Tobogganed with the rest but still topped all non-musicals with better than $18,000. Expected to pick up.

"Mary Dugan" (Adelphi, 18th week). Trying to stretch into new year. Slumped below $14,000.

"Blossom Time" (Studebaker, 5th week). Hanging on while counting on repeaters. Around $12,000.

"Shannons of Broadway" (Cort, 7th week). Slid couple of grand to around $7,000. Still above red at that figure.

"Rio Rita" (Illinois, 11th week). Tremendous pace stopped by general reflex but considered mighty good in grabbing about $32,000.

"Golden Dawn" (Grand, 5th week). Standing still. About same as previous week; around $16,000.

"In Abraham's Bosom" (Playhouse, 5th week). Going out Jan. 6 with nothing underlined so far. No profit at $5,000.

"Paris Bound" (Harris, 5th, final). Bowed out to around $9,000; not expected to last longer, though "War Song" shoved it out.

"Porgy" (Blackstone, 8th, last; 14th for Theatre Guild). Hit hard in exit. Under $14,000 for getaway. "Bachelor Father" in Xmas day.

"Coquette" (Selwyn, 1st week). Opened Sunday night and figured for at least eight weeks. Got off to good start.

"The Living Corpse" (Woods, 1st week). Morris Gest came in personally for exploitation. Looks like cinch for two weeks slated.

"Lovely Lady" (Garrick, 1st week). Another new entrant opening Xmas night.

"Desert Song" (Majestic, 1st week). Return. Opened Sunday.

"Appearances" (Princess, 1st week). Alibi for lighting house. Another Sunday starter.

"Squall," $10,000, L. A.

Los Angeles, Dec. 24.

"The Squall" hit $10,000 on its return to the Belasco and managed to overcome the general local legit depression to some extent. "Front Page," supplanting at the Belasco, will be scaled at $2.50, with a $3 top New Year's Eve.

"Merchant of Venice" drew $12,000 in its opener at the Biltmore. Other first week grosses were $5,000 for "So this Is London" at the El Capitan and $5,900 for "Take My Advice," President. "Lady Next Door" left the Hollywood Playhouse with $4,300 after a fifth and final week. "Cardboard Lover," in its fourth at the Vine Street, held up satisfactorily, $7,700. "Daddies" opened Dec. 20 at the Biltmore and is off to a fair start.

STAGE REVUE AS TRYOUT FOR SHORTS

Los Angeles, Dec. 24.

Lupino Lane is hitting a new line on the talking picture in his stage musical, the Hollywood Music Box Reveue, which opens tonight (Christmas). He has announced to producers talking film shorts that the revue may be used as a tryout for sketches, which the film makers want for pictures.

If the producers are considering purchase of a sketch for a talker short. Lane says he will cast it and give it a place in the revue for a week, which will give him a continual change of "blackouts."

The idea involves consent of the author and payment of royalty for use of the skit.

Picture People Mostly in Coast's Stock Production

Los Angeles, Dec. 24.

John Brooks, stock producer, has taken a lease on the Windsor Square theatre and is organizing a stock company. He expects to engage a number of film luminaries who want stage experience for the talkers.

He opens Christmas with "Pierre of the Plains." Cast includes Priscilla Dean, screen actress, leading woman; Sheldon Lewis, stage and screen player; John Quillan, screen juvenile; Franz Anhalt, David Henderson, Victor Lawrence and Fergus Reddie. Ralph Cloinger, stock actor, is leading man and stage director.

The Windsor Square is a comparatively new house, owned by the Ebell club, and located in Los Angeles' fashionable Wilshire district. Its first legit production was "The Desert Song." Since the time that musical moved to a downtown house, more than a year ago, the theatre has been dark except for a few special showings.

CAST CHANGES

Dorothy Falk replaces Eleanor Audley in "On Call Girl" at Waldorf, New York.

Mary Lawlor has succeeded Constance Carpenter in "Hello, Daddy."

Allen Prescott replacing Frank Frayne in "Exceeding Small."

Goldie Pemberton withdrew from "The Squealer." Lillian Martin substituted.

George Tobias in and Norman Hale out of "Jealous Moon."

Lolita Lee vice Dorothy Stickney in "The Front Page," New York.

A. E. Anson due to leave "Mima" next week. Reported ill during rehearsals.

ANOTHER IN ROLE

A. E. Thomas, author of "Vermont," went into the cast when George M. Cohan launched the piece in Atlantic City, N. J., Monday. Thomas plays a role that is counterpart of "Bossy" Gillis, stormy petrel mayor of Newburyport, Mass.

H. B. Forbes, Indie.

Henry B. Forbes, and not Ralph Forbes (actor), split with Harry H. Lang and the Lang-Forbes Corporation, which has "Tin Pan Alley" out.

Forbes will produce independently, retaining his 49 per cent interest in the L-F production.

'FRISCO STANDS UP

Only Three Downtown Houses Open —Stratford Players, $20,000

San Francisco, Dec. 24.

With only three legit houses operating downtown, the old bugaboo held no terrors.

Stratford-upon-Avon Festival Players got away to an excellent start on a two weeks' stay at the Geary. Initial week clicked handily to an easy $20,000. Curran was dark, first time this season, pending opening Dec. 23 with "Gay Paree."

Two Duffy attractions fared well, even up a little over previous week. At the President "Mother's Millions" wound up six successful weeks at over $5,000, and made room for "This Thing Called Love." Green Street was okay with "Easy for Zee Zee," which now looks good until long after the new year. "Lombardi, Lt." (fourth week), at Alzacar, came close to the $6,000. Prots all around.

DOROTHY JARDON WITH FOX

Dorothy Jardon, ingenue, and Gavin Gordon, leading man, go with Fox talking productions.

Rathburn in Role

Basil Rathburn, who authored "Render Unto Caesar," which has gone into rehearsal, has decided to play one of the roles.

Plays on Broadway

That Ferguson Family

Comedy in three acts by Howard Chenery. Presented by Gustav Blum at the Little Dec. 22. Staged by the producer.

Mertie Ferguson.....Jean Adair
Fred Ferguson.....Halliam Bosworth
Tavie Ferguson.....Marienne Francks
Joe Ferguson.....Alan Ward
Rupert Striker.....Arthur Kohl
Laura Connelly.....Rita Paige
Bert Connelly.....Spencer Binyon
Mrs. Sarah Thorne.....Doro Matthews
Bill Flemming.....George N. Price
Mary Flemming.....Thelma Paige

"That Ferguson Family" has been around for some time, and the script was scanned by other managers before Gustav Blum accepted it, changing the title. Its resemblance to "The Show-Off" may have been one reason why it was not done before, but as a play it is nothing to get excited about.

First-nighters present Saturday were quick to note the "Show-Off" similarity, especially through the first act. There is the harassed mother with two daughters and a son with a bent for invention (in this instance it is bridge designing). One of the girls has just run off and married, and Mom worries how they are ever going to get along. The other daughter is in love with a youth inclined to boast. That character is not as clever a caricature as Aubrey Piper in the "Show-Off," yet there is a comparison. The second act strays afield. In the last act another point in semblance crops up. Joe Ferguson, the son, wins a competition for design of a memorial bridge and is awarded $1,500, even though he got his learning from a correspondence school course.

Jean Adair is well cast as Mom Ferguson, flinty old lady for whom all the joy of living seems to have flown. Halliam Bosworth plays the father, whose sense of humor alone has permitted him standing for a lifetime of ragging. Arthur Kohl is Rupert, the confident one, who squares Tavie by explaining to her boss that they are going to marry.

There are several other characters in this so-so play, which seems fated for cut rates and a limited stay.

Ibee.

POTIPHAR'S WIFE

Comedy in three acts by Edgar C. Middleton, presented at Craig theatre, Dec. 21, by Whitbar Co., Inc.; staged by Horace Sinclair; Frances Carson and Barry O'Neill, featured.

Allen.....Barry O'Neill
Charles, Earl.....J. P. Wilson
Lady Sylvia Cardington.....Ann Delafield
Major Tony Barlow.....Roland Hogue
Diana, Countess.....Frances Carson
Stevens.....Harry Lilford
Hon. Mabel Worthington.....May Ediss
Rosita Barlow.....Audrey Ridgewell
Hon. Maurice Worthington..Colin Campbell
Geoffrey Hayes.....George Thorpe
Therese .....Juliette Velty
Detective Sergeant Rogers
Marshall Vincent
Mr. Justice Henry.....Arthur Lewis
William West, K. C.....Henry Warwick
Geoffrey Stanforth.....Jerome Collamore
Clerk of the Court.....C. E. Ashley
Aubrey Matthews.....F. H. Day
George Hanson.....Douglas Barrington

This play with a biblical title is of English writing and was presented over there. The cast is virtually all British, an exception being Frances Carson, Philadelphia girl, who did well on Broadway, but even better on the London stage. She is featured along with Barry O'Neill in a mildly diverting performance.

Plays with court room scenes are usually associated with melodramas, so far as America is concerned. In "Potiphar's Wife" the events leading up to a lengthy trial for attempted assault in milady's chamber, are entirely domestic and sexy.

It seemed to be handsomely mounted in the new Craig theatre, another addition on West 54th street. The house is among the prettiest of the new edifices of the drama. Its capacity is exceptional, especially for a straight playhouse, seating some 1,434 persons and the biggest portion on the lower floor One side wall backs up on 53d street. Occasionally the rumble of elevated trains intrudes.

Diana, Countess of Aylesbrough, is 25. Her speech-making husband is 60. It isn't strange that for five years she admits seeking diversion with younger men and she gives as an excuse that she has just been a hostess in her home. Allen, the new chauffeur, has taken Di's fancy, but the good looking Allen happens to be a fellow who knows his station. He had virtually turned down the countess when the car was stuck out on the road one midnight.

But Diana decides she is going to have her chauff or else. While Earl Charles is down London was making an address, she orders Allen to her boudoir on the pretext of fixing the electric fan.

Allen almost falls for the temptress but snaps out of it and bawls Di. In fury she alarms the house party The affair need not have gone any further than dismissal of Allen, but a former admirer of Di's suggests the police be called and the climax is the court. The defending attorney proves there was no attempted assault and finally brings a confession from the woman that she did fetch the man and that she dismissed her maid in order to be alone with him.

During the trial scene, easily the best thing in the play, there was indication that Allen was sorry for the suffering woman and a romance might yet be implied. Instead it let down the finale and signs pointed to a continuation of Lady Diana's heavy traffic.

Miss Carson did very well in the court room, her dash of emotion making the best bid for audience sympathy. O'Neill in the boudoir scene has a bit on the divan with Miss Carson that is briefly torrid but not near so hot as the same situation he and Mae West had in "Sex." Few of the other names in the cast are familiar though all fairly good.

The Whitbar Co., Inc., presents "Potiphar's Wife." Principally interested is said to be James D. Barton, concerned with foreign plays and pictures. The main setting pictures the hall at an English country home. It is remembered as having been used in another attraction, but that is not against the production. There is one smart line. Lady Diana explains to a male guest that adolescence is the time when a man makes up his mind what sex he belongs to. Only one real laugh at the private showing Sunday night. It came after the judge perked up as the defending attorney read from Genesis xxxix, 7-20, the court's interruption following the line: "Lie with me."

"Potiphar's Wife" may attract some attention because of its sexiness, but the chances are against developing an agency demand, and that means a limited engagement. Probably for cut rates. *Ibee.*

THE YANKEE LITWAK

(YIDDISH)

Musical comedy in two acts and prolog produced by Jacobs & Katz. Written by Isidore Lesh. Music by Alexander Olshanetsky; lyrics by Jacob Jacobs. Directed by Aaron Lebedev. Starring Aaron Lebedev. At the National, Dec. 21. $3 top.

The Devil.....Jacob Hinelstein
The Angel.....Pincus Lavendo
The Playwright.....Max Bodin
F. Rivke Dubinsky.....Betty Jacobs
Pincus, her son.....Benjamin Seidman
Dinah, his second wife.....Sarah Filler
Manny, their son.....Philip Maltz
Mayer, their other son.....Aaron Lebedev
Benjamin.....Jacob Jacobs
Rachel, his wife.....Yetta Zwerling
Edna, their daughter.....Bessie Bulanov
Tootsie.....Bella Meisel
Gladys.....Goldie Eiseman
Solomon, playwright.....Max Bodin
Teddy.....Arthur Winters

Despite the shoddiness and lightness of the story, the superabundance of trite platitudes and commonplace situations ,this is a highly entertaining mus.cal with a justifiable claim to recognition on the East Side. It should qualify for a strong play upon the available list of Yiddish theatregoers.

Aaron Lebedev(star and director of the production, may be largely credited for the most significant contributions in staging and delivery. Though familiar in several instances the music is handled in a style which clothes it with a novel effect. Lyrics, by Jacob Jacobs, are mostly futile as far as results are concerned and in need of complete rewriting, especially the comedy comedy numbers.

Probably the most compelling effects are obtained through the theme running concurrently with the story. It is a scathing denunciation of the Americanized Jew who would completely forget origin, religion, national consciousness, in the mad scramble for money and the good will of false gods. Portraiture of this type is too exaggerated and represented through weak characterizations to be convincing, yet in this sphere it stands a strong chance of being accepted by the majority of the patrons.

Contrasts between the old world and the new, with the immigrant boy (Lebeev), and his college-bred half-brother (Maltz), is comical. The former with long, bushy side whiskers, the quaint symbol of orthodox Jewry showing through the vest in the form of a laptzidekel, the voluminous black coat reaching to the ankles, represents at once a picture both humorous and pathetic. Effect is undeniable; it awakes powerful sentiment through the resurrection of long-forgotten piety.

Lebedev works hard with but little respite. He is needed on the stage as much as possible if any production in this theatre is to be at all successful. He is possessed of a likeable delivery both as a vocalist and as a comedian. In a Mr. Levine the producers have a first rate songster of the plaintive type upon whom they fail to fully capitalize. Used for two or three numbers, he is then dismissed until the finale.

Yetta Zwerling, the fiery-haired comedienne, is a legitimate laugh getter, even with only lukewarm material and offhand spots. Properly exploited, plus more attention to lines for this girl, and she would rate next to the star.

Balance of cast is of indifferent calibre. Miss Goldie Eiseman registers feebly as the blonde vamp. Her shrill voice and flap appearance does not suit. Bella Meisel, prima donna, as the cabaret girl, flashes several becoming costumes and contributes some clever work. Jacob Jacobs, comedian, lyricist, co-producer, co-operator of the theatre, and probably co-director, would do better off stage regardless of capacity. Serves as an unwieldy foil for Miss Zwerling and is merely a space warmer otherwise. Philip Maltz manages well as the menace but should be eliminated as the lover and cut to as few lines as possible owing to his speaking voice.

Story concerns an immigrant boy brought to America by his wealthy father after 25 years. Foster-mother and brother don't want him, and he is finally obliged to leave. He repays their enmity by saving the foster-brother from committing theft and showing him that the chorus girl he planned to elope with is only after money. *Mori.*

PLAYS OUT OF TOWN

CAPRICE

Boston, Dec. 21.

Theatre Guild production of the Austrian comedy by Sil-Vare originally entitled "Playing at Love," stage version by Philip Moeller. First American showing at the Hollis Street theatre, Boston, Dec. 17.

Counselor Von Echardt.....Alfred Lunt
The Delicate Lady.....Geneva Harrison
Minna.....Caroline Newcomb
The Doctor.....Ernest Cossart
Clerk.....Leonard Lean
Amalia.....Lily Cahill
Ilsa Von Ilsen.....Lynn Fontaine
Robert.....Douglass Montgomery

Rather thin fodder to be fed to the Theatre Guild subscriptionists and apparently given its premiere in Boston in honor of this city's surprising support of the Guild's invasion.

Called a comedy, it is really an interesting love thesis, transferred with no loss of Continental atmosphere and carrying with it much of the suave Molnaresque dialog of Sil-Vare, the Viennese critic, playwright, and novelist. It handles its sex problems so frankly that it is inoffensive and the story is direct and comprehensive, yet gets nowhere in particular.

The plot involves a philandering lawyer who has lived for a couple of years with a widow who intrigues him and yet inspires him to constant jealousy and incessant quarreling. He has his own affairs with his clients merely to keep his hand in.

Into the picture steps the girl he betrayed some 18 years before and who has since been living on his allowance to the child. The boy is now 17 and the father is told that it is about time he looks his offspring over and take him in hand before he becomes a pot.

Father meets the son and finds him a finely bred lad who has had high ideals instilled by the mother He takes the boy under his wing with quite a bit of paternal pride The lad takes for granted that his mother will be taken into the apparently bachelor home, and that a belated marriage will occur. The widow senses the possibility and starts experimenting with the boy's smouldering passions. The boy falls for her advances and the climax comes when his father informs him that the widow is his daddy's light-o'-love. Lad and mother depart and the widow at the final curtains returns to the philandering daddy.

Nothing accomplished, nothing new, mainly frank and brilliant dialog spiced with Continental sex philosophy, the sort of thing that the Theatre Guilders may like as light comedy. The title does not register and will probably be changed. Playing with a single set and a small cast, it will no doubt be excellent stock material, especially with the Theatre Guild background

In the rapidly mounting list of Guild plays, however, it will be obscure, and missed but little if ultimately dropped. *Libbey.*

Sound Pictures Kill Off Stock Troupe at Lynn

Lynn, Mass., Dec. 24.

Talking pictures have killed the legitimate stage here. The one stock company, at the Auditorium, has closed and in its place has been substituted a sound screen.

Stock company put up a game struggle, but after four houses installed the talkers it gave up the battle.

Mrs. Wilkins' Theatre

Des Moines, Dec. 24.

Mrs. Ysabel Maxon Wilkins, of Bedford, Ia., formerly in stock at San Diego, has organized the Bedford Community theatre. The first production is "The Unknown," Dec 31-Jan. 1.

Mrs. Wilkins is director.

Too Many Flops, Too Few Hits Blamed for Broadway's Low Ebb

Broadway is wondering what will happen to business after New Year's day. It has been so tough that the dailies hopped on to find out what's the matter with show business.

Most of the managers readily admit it is a rotten season and they can't see much chance for improvement during the balance. All sorts of angles and factors are contributing causes to the long slump. High prices at the box office, gyping by ticket specs, picture houses, abominable traffic conditions which cannot be bettered until Eighth avenue is paved and radio are but some of them. But mediocre shows figure in the situation more than anything else. Those managers who take their flops with their hits authoritatively state that this is what is the matter with show business. Other observers contend that bad theatrical seasons occur in cycles. The season eight years ago is referred to as a counterpart of the current one. It, too, was a presidential year.

Hardly better proof that too many poor shows have walloped show business than the success of several new productions. There is "Whoopee." Made no difference that last week was the week before Christmas, the gross here bettering $49,000 again. And the big musicals stood up out of town in the major stands. Other stand-out musicals were but little affected. "Three Cheers," "This Year of Grace" and "Hold Everything" had little cause for complaint.

As for the dramas and comedies, "Mima" went out in front, getting nearly $27,000 its first full week at the Belasco. Such a gross is impossible except by drawing capacity and a scale of $5.50 top. "Holiday," the new comedy leader, is another example. Its pace improved two weeks ago rather than dropping because of approaching Christmas and $22,000 was grabbed. The above instances are set forth merely to prove that after all the play is the thing.

It is questionable if the week between Christmas and New Year's will be the harvest of other seasons. Indications are that it will not because of Christmas and New Year's day falling in different weeks and on Tuesday. That is seen as a bad break. An out of town exodus from next Friday until Wednesday is predicted.

Last week saw an abundance of theatre parties, managers taking advantage of slack going to keep grosses somewhere up to normal. More than 50 such parties at reduced prices were reported.

Only one show is due to close this week, this being "Tin Pan Alley" which makes way at the Republic for "Major Barbara," moving down from the Guild. The latter will offer "Caprice." "Lady Dedlock" is listed for premiere at the Ambassador. They are the only two definite openings next week.

For the first time in memory there are several dark houses on Broadway during a Christmas holiday week.

Inside Stuff—Legit

The voice of Theodore Roberts will be the first post-mortem one from the screen. Shortly before his death, Mr. Roberts completed his first and only screen talking sequences in Pathe's "Noisy Neighbors," the only permanent sight and sound record of the work of the actor who had been on the stage and screen for over 40 years.

Florenz Ziegfeld has made a tie-up with Ed Pinaud, noted French perfumery concern. Pinaud has a plant on 21st street, with American backing and will invade the beauty cream field, also extend on perfumery.

The Ziegfeld name is employed because of its association with glorified beauts in his shows. Zieggy will not be concerned with the plant but is expectant of healthy royalties in addition to wide publicity.

The Edyth Totten, a little theatre on West 48th street, has been changed to the President. The house, built a couple of years ago, has never made a dime and was put up for sale recently. The Leoni Brothers, who operate a French restaurant in the block, bought it in. The house reopens with "The Guinea Pig."

Of the Premiere of Shuberts' "BOOM BOOM"
the critics said of

GENEVIEVE TIGHE

WILMINGTON "NEWS," THURSDAY, Dec. 13:

"In the specialty field Genevieve Tighe strummed a mean banjo; she was all over the strings and then put on a tap dance which took down the house. Miss Tighe is also very pretty."

WILMINGTON "EVERY EVENING," Thursday, Dec. 13:

"The slender, pretty brunette, Genevieve Tighe, who played the banjo and gave a solo dance in the roadhouse scene, was unusually good."

Direction, Ralph G. Farnum, 1560 Broadway, N. Y.

EVELYN HOEY
"GOOD NEWS"—LONDON

Nan Halperin
KEITH-ALBEE CIRCUIT

Victor's Prize of $10,000 and $5,000 Native Melodies

On this Friday (Dec. 28) at the Waldorf-Astoria, in the Empire room, John Philip Sousa will preside at the Victor Talking Machine Co.'s award of th. $10,000 and $5,000 cash prizes for the best two original compositions by composers of American citizenship for use by popular jazz, dance or concert orchestra.

The contest has been in vogue for the past six months under Victor's auspices, designed to encourage native American talent. Nathaniel Shilkret and the Victor orchestra, who, already, have recorded the prize-winning compositions, will perform the winning works at the dinner.

Tom Griselle is the $10,000 prize winner with his "Two American Sketches," so labeled by Jack Robbins, whose firm will publish the winning work. Feist's is bringing out the second winner, Rube Bloom's "Silhouette." The latter, recording jazz pianist, is already famed for his two ultra-modern pieces, "Soliloquy" and "Sapphire" which Paul Whiteman recorded. Griselle was formerly in charge of the Gennett record company's laboratory work and has latterly been active in commercial radio.

Lou Alter's "Manhattan Moonlight," because it was once performed by Nat Shilkret on the radio, was eliminated and only comes in for an honorable mention since the contesting works were to be non-performed compositions and judged solely from manuscript. Tom Satterfield's "Anticipation" also comes in for an honorable mention.

Victor will make public announcement of these awards after the reception at the Waldorf.

Put and Sticks

The big appeal about the theme song when it's synchronized into a film score 's that it can't be yanked out after the "act" leaves New York. That's why all the publishers are nutty about the theme idea, knowing that once the song is in it's put.

No headaches about checking up on the plug when it gets to Chicago and falls for some more free meals from some rival publisher.

Commanders, Inc.

Irving Aaronson's Commanders, Inc., has been organized as a business move by the maestro.

Aaronson is doubling from "Paris," Irene Bordoni show, into the Club Richman.

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
Now featured with
Irene Bordoni's "Paris"
MUSIC BOX, NEW YORK
Nightly After Theatre
CLUB RICHMAN

JACK DUNN
AND HIS
ORCHESTRA
CINDERELLA ROOF,
LOS ANGELES, CAL.

TOM GERUNOVICH
and His
ROOF GARDEN ORCHESTRA
Exclusive Brunswick Artists
ROOF GARDEN CAFE
Broadway and Kearney Sts.
San Francisco

MAL HALLETT
AND HIS ORCHESTRA
Opening Dec. 31
At the Million Dollar
Arcadia Ballroom
New York City

GEORGE LIPSCHULTZ
Columbia Recording Artist
Conducting
SIR FRANCIS DRAKE HOTEL
Concert Orchestra
SAN FRANCISCO

GEORGE OLSEN
AND HIS MUSIC
VICTOR RECORDS
Week of Dec. 30
Keith's Albee, Brooklyn, N. Y.
Office: 20 West 43d Street
New York City

PHIL PHILLIPS
AND HIS
ORCHESTRA
TOURING PANTAGES CIRCUIT

B. A. ROLFE
Radio's Premier Conductor
STATION WEAF
Lucky Strike Dance Orchestra
Palais D'Or Restaurant Orchestra
EDISON RECORDS

PHIL FABELLO
and His
ORCHESTRA
The *Different* Entertainers
Keith's Riverside
New York City

FROM DETROIT

JEAN GOLDKETTE
Orchestras
VICTOR RECORDS
Office: 812 Book Tower
DETROIT

DICK GASPARRE
and His
ORCHESTRA
HOTEL PLAZA, New York City
Personal Rep.: H. SCOTT PATON
Permanent Address:
48 W. 50th St., N. Y. C. Circle 10307

VINCENT LOPEZ
and His ORCHESTRA
ST. REGIS HOTEL
New York City

JELLY ROLL MORTON
and His Red Hot Peppers
Victor Recording Artists
The Originator of Jazz and Stomps
40th Week, Rose Danceland
Communicate for Open Time
Management M. C. A.
Permanent Address: Variety, New York

PARISIAN RED HEADS
America's Greatest Girl Band
WEEK DEC. 23
PALACE, ROCHESTER
Permanent Address
28 West North St., Indianapolis, Ind.

WILL PRIOR
And His Concert Orchestra
at
United Artists Theatre
Los Angeles

PAUL WHITEMAN
And His Greater Orchestra
OPENING DEC. 29
Ziegfeld Midnite Frolic
OPENING DEC. 30
Keith's Palace, New York
Personal Direction,
JAMES F. GILLESPIE

Silvio Hein's Services Draw Heavy Overflow

An overflow assemblage thronged Campbell's Funeral Church at 66th street and Broadway, New York, at 2 p. m. Friday afternoon for the services of Silvio Hein, composer, one-time operetta producer and a founder and director of the American Society of Composers, Authors and Publishers, who died Dec. 19 at Saranac Lake, New York, at the age of 49.

At the mountain resort, the ailing composer had waged a long and bitter fight with lung trouble, having returned to New York and his business duties as assistant secretary of the American Society, only to be ordered back for his health on each of the three or four times that he deemed himself fairly free of the malady.

One of the most popular men in the music business, Mr. Hein was universally beloved and respected. A victim of humankind's scourge, Hein in a quiet, deft, tactful and withal efficient manner looked after the sick and the needy among the composer-author members of the society with which he later was so active.

Hein's career in the show business was long and colorful, coming rapidly to the fore while still in his 'teens. He was a composer before he reached his majority, best known as a composer and conductor. Born in New York on March 15, 1879, Hein was musically educated in Trieste and Vienna.

Famous Compositions

His most famous operettas which he composed include "Nancy Brown," "Boys and Betty," "When Dreams Come True," "Matinee Idol," "The Yankee Girl," "Flo-Flo" and "Furs and Frills." One of his most famous songs is "All Dressed Up and No Place to Go." Hein also produced "The Merry Wives of Windsor" in which the late Tom Wise and Constance Collier were seen at the Criterion.

Hein's home of later years has been in Great Neck, L. I. His wife, Ann Mooney Hein, who faithfully nursed him throughout, was with the deceased composer at his bedside, as were Gene Buck and J. C. Rosenthal, president and general manager of the A. S. C. A. P., and William Morris.

Masonic services were preceded by a religion ritual conducted by Rabbi Nathan Krass. The Lambs Club Quartet, comprising Scott Welch, Herbert Wattrous, Frank Croxton and George Pasley, sang "The Long Day Closes.' Interment was in Evergreen Cemetery, Brooklyn.

Besides his widow, his mother, Mrs. Irene Hein, survive.

The late composer, a close friend of the late Victor Herbert and Louis A. Hirsch, is among the pioneering group which so doughtily worked in the interests of the then struggling composer and songwriter.

Besides a founder-director of the American Society, Mr. Hein was a prominent member of the Lambs, Equity, Dramatists' Guild, Authors League of America, Jewish Theatrical League, Catholic Actors' Guild, Episcopal Actors' Guild, Friars, Racquet and National Press clubs of Washington, Actors Fund of America, N. V. A. and Pacific Lodge No. 233 F & A. M.

Honorary pallbearers were Mr. Rosenthal, Mr. Buck, Fritz Williams, Mr. Morris, A. O. Brown, R. H. Burnside, Jerome Kern, John Golden, Ray Hubbell, Jay Witmark, Max Dreyfuss, Irving Berlin, John Philip Sousa and George Maxwell.

Disk Reviews

By Abel

Arden-Ohman

Victor Arden and Phil Ohman, two-man piano team, with their own orchestra, have coupled the hits from Gershwin's "Treasure Girl" on Victor No. 21795. "Feeling I'm Falling" and "Got a Rainbow" are the titles, rhythmic, colorful fox-trots. The Arden-Ohman team is of the musical's cast.

Benson All-Star Orchestra

For long a Victor artist, Edgar A. Benson's combination is now with Columbia. Their fox-trots are hits from two musical comedies, "Hold Everything" and "Three Cheers," titles being "To Know You is to

(Continued on page 53)

Wires Repudiated

Eddie Cantor and Ruth Etting from "Whoopee" will be the guest stars of the Majestic radio hour Jan. 6 on the Columbia network. For this reason Cantor would not appear at the inaugural ceremonies of WMCA Sunday night as m. c. Through misunderstanding NTG had broadcast telegrams signed by Cantor to many celebs to attend.

Cantor later repudiated them to all the people he knew received the wires, which inincluded the "Whoopee" and "Show Boat" casts, and instructed N. T. Granlund to do likewise.

Cantor is laying off of Sunday night benefits because of doctor's orders, and felt he could not participate in a less purposeful broadcast festivity.

Harris Sells Old Musical As Talker for $25,000

Charles K. Harris, music publisher, with dozens of many of the old-time comic operas under his control is sitting pretty concerning movietone rights to these operettas. The first of these, "The Time, the Place and the Girl," by Will M. Hough and Frank Adams with score by Joseph E. Howard, has been acquired by Warner Bros. for $25,000.

Harris split this four ways with Howard, Mort H. Singer (the original producer), the librettists (as one unit) and himself. Singer in turn shares with Herman Fehr, his then backer.

Harris controls books and scores by Victor Herbert, Raymond Hubbell, A. Baldwin Sloane, Joe Howard and many others.

XMAS BOOZE PINCHES

10 People in Plantation on Coast Charged With Possession

Los Angeles, Dec. 24.

Christmas pinches by the new district attorney, Buron Fitts, include 10 guests at Roscoe Arbuckle's Plantation Cafe in Culver City. They are charged with possession of liquor.

Lige Conley and William Burkhardt, screen actors, charged with intoxication, while John Patrick, another Thespian, is accused of possessing and transporting.

Sousa Resting

Chicago, Dec. 24.

John Phillip Sousa closed his season here after playing 23 weeks, and will now rest until spring.

Sousa's tour took in every key city from coat to coast, playing as many as 12 towns in a week.

HEIDT AT LOEW'S, FRISCO

San Francsico, Dec. 24.

Horace Heidt will follow Rube Wolf as stage band conductor at Loew's Warfield, Jan. 12, when Wolf transfers to Loew's State, Los Angeles.

Heidt has been in Oakland for West Coast the past two years.

BOSTON'S ORGAN CLUB

The new Keith Memorial theatre, Boston, of which Earl Weidner is organist, has been selected as the January meeting place of the recently organized Theatre Organists' Club of Boston. Meetings are the first Tuesday of each month. The Boston organists organized purely for social reasons and improved musical standards.

L. G. del Castillo is president, and the other officers are F. J. Cronin, Sallie Frise, M. B. Seaver and directors comprise Mrs. M. G. del Castillo and Roy L. Frazee.

LANDRY'S BAND OUT

Art Landry and his band flopped in and out of the Parody Club in a week. Jimmy Carr displaced him last night (Tuesday).

Carr is doubling from the Colony theatre where he is in his fourth week as the presentation co-feature with Benny Rubin.

Johns at Versailles

Russell Johns, singing-pianist, will be the featured entertainer at the Versailles, new night club in the East 60's, opening Friday.

Other acts booked for the stage show, "Versailles Varieties," are the Keating Twins and the Tomson Twins.

WIRED THEATRES USE INJUNCTION FOR MEN

New London Musicians' Tough Spot—Once Four Orchestras, Now One

New London, Dec. 24.

The question of canned music and "canned" musicians is going to be dragged into court here. And the first point has been chalked up for sound.

Judge Christopher L. Avery, in the superior court, has issued a temporary injunction restraining the Musicians' Protective Association, No. 285, A. F. of M., from ordering its members not to play the organs at the Capitol and Crown theatres, both pictures, unless the Capitol employs at least a four-piece orchestra. The petition for injunction was brought for the Capitol Operating Company and Crown Operating Company by Morris Lubchansky and Russell H. Corcoran, their counsel.

The Capitol is wired for Vita and Movietone, and although the Crown is running silent, only the organ is used for music.

The complaint of the theatres sets forth that on Dec. 7, the union notified the Capitol and Crown managements, both part of the New England Theatre Operating Corp., that on and after Dec. 15, the members of the association then playing as organists for the theatres would be withdrawn unless the four-piece orchestra order was complied with at the Capitol.

In addition to a permanent restraining order the theatres want $2,000 damages.

New London is a tough spot for musicians these days. Time was when there were four houses using orchestras.

$30,000 Benefit Concert

Paul Whiteman's special request concert and souvenir program at Carnegie Hall, New York, on Sunday night, netted Dr. Edgar Mayer's Northwoods' Sanitarium in Saranac close to $30,000. The boxes were sold twice over at fancy prices, the charity function carrying with it a high scale of $100 top.

Whiteman and his orchestra donated their services.

Bee Palmer was an added attraction, doing "Eili Eili" in Hebrew. Miss Palmer is making a Columbia record with Whiteman, as did Ruth Etting from "Whoopee," who recorded the George Jessel theme song, "My Mother's Eyes."

GRID STAR IN SALES DEPT.

Pat Flaherty, former gridiron star and picture actor, is assistant to Dan Winkler, sales manager of De Sylva, Brown and Henderson. Flaherty will handle the mechanicals, relieving Winkler of considerable burden.

Flaherty is an experienced music man, having been with Stasny Company and Ted Browne of Chicago, managing the latter's New York office.

BANJO ACES
Use B & D
"SILVER BELL"
BANJOS
TELEGRAM
New York, Dec. 5, 1928.
Last Sunday night the executives of the station were very much pleased with the soft pedal over the air. Sounded like a vibraphone. I did six numbers. Playing tonight on Station WOR between eight and eight-thirty. Letter follows. Best wishes.
ROY SMECK.
Illus. Catalog of Artists—FREE
THE BACON BANJO CO.
INCORPORATED
GROTON, CONN.

ANY DANCE NUMBERS
ORCHESTRA OR BAND
Three for One Dollar
SHOW NUMBERS 40c EACH
LINCOLN MUSIC CO.
Station N, New York City

Nite Club Reviews

RENDEZVOUS

(With Those Boys)

New York, Dec. 22.

Between Clayton, Jackson and Durante running away from padlocks into wide open places and Jimmy Durante trying to make nurses in a hospital by becoming a phoney patient, this trio has been hogging space in Variety of late. Of course Jimmy didn't make the nurses but he got the space under the expectation that he would.

Moving from the Silver Slipper to the Rendezvous and including the hospital date, those boys lost several weeks. At $3,000 a week and losing it, the wives squawk. Eddie Jackson had his eye on another piece of property over in Flushing and intended to give it to his wife as an Xmas gift. Instead he got a bawling from the missus. While Mrs. Clayton locked Lou out for 10 days, saying she couldn't stand him loafing. And Mrs. Durante had to hang around the hospital, to keep the nurses away.

In between the Rendezvous opened, without the boys. Not so smart and yelps that are still yelping, as it was a $5 couvert night with the gross around $10,000, and the boys billed without explanation. That kept up for over a week until the trio opened last Thursday night, but without a second "opening" and at a couvert of $3 ($4 on Saturday). It placed the Durante bunch under something of a handicap. However, their following is big enough to overcome it, and the boys personally are known not to have stood in with that first night absent start.

Johnny Irish and a couple of associates are running the Rendezvous. Gene Geiger is said to have a small piece and the kitchen through having transferred his Shubert lease. While the Shuberts are probably in on a percentage of the gross for the rent (in the Winter Garden building) and have demanded a $15,000 cash bond not to sell. One of those things probably, as Larry Fay handled the Shubert negotiations for Irish, for friendship solely. Though Larry is giving the place some of his attention to get it started right, Larry has no part of it.

This room is about the best adapted for the boys since their Dover Club, and there was the greatest joint in every way New York nite life has ever had. Two years at the Dover were the Durantes, to a tough and rough mob that mixed with the milder and nice bunch, with never the sign of a scrap in the place until the final New Year's Eve, and that started by a stranger in for the first time.

A good floor show by Roy Mack around the boys. Jessie Alcova is singing blues, Mildred Roselle depends upon her personality if nothing else; Estelle Fradus is a tapping hoofer; Evelyn Dean does it on her toes, and there are eight sightly girls in the chorus. Mack is doing nicely in his floor show work around New York and this is another example.

The boys are putting over their stuff, with Jimmy still somewhat weak from "that operation."

If Ziegfeld will make up his mind what show he will do next and makes it "The Show Girl," the trio will be doubling; if he doesn't, the boys will think it's another frame and blame Sir Jos. Ginsburg.

Leading Organists in New York

BILLY BARNES "ORGANIST MODERN"

Loew's State Theatre, Times Sq., N. Y.

MEEDER
AT THE ORGAN
E. F. ALBEE THEATRE
Brooklyn, New York

The Outstanding Song Hits from the New 1928 Earl Carroll's "Vanities"
"Blue Shadows"
"Once in a Lifetime"
"Raquel"
Sing Them—Play Them—Buy Them
ROBBINS MUSIC CORPORATION
Publishers
799 Seventh Avenue New York

LITTLE CLUB

New York, Dec. 21.

Hoping to weather things right on after the big New Year's killing, Phil Baker was installed at the Little Club by a host of new operators, including among them Abe Toplitz, Louis Bleet, Cleveland cafe man; a Mr. Morris and three or four others. The Shuberts are getting their usual 10 per cent of the gross to cover the rent and John and Christo are only interested as the kitchen concessionaires.

Baker and Sid Silvers may put the 44th Street theatre's basement cafe over, although once before, under Sam Weiss' sponsorship, both flopped, along with Marion Harris and other Shubert-contract luminaries in that joint.

With Baker and Silvers is Jan Garber's Columbia recording orchestra as co-feature, a snappy 14-man combo which goes in for the usual vocal and dance interludes. One man from the band stepped out for a fairish acrobatic dance solo.

Baker's name is lent to the Little Club, and while he is in only for three weeks, may continue if biz warrants it. He's getting a guarantee and percentage, doubling with the local Keith houses (now second week at the Palace).

Baker as a floor show performer always impressed most favorably, so much so but there isn't any doubt he could carve a niche for himself in nite club circles as a cafe personality. Trouble is, though, that Baker takes it all as a lark and a gag. The division of his interests —usually in Shubert production and now in vaudeville—accounts for this, and is quite understandable, especially under Shubert restrictions and further subject to their production calls.

With these qualifications eliminated, Baker, if he applied himself to it, and with the facile Silvers as foil and alternate comedian-"annoyer," would quickly establish himself as a nite club regisseur. He has the nimble wit, the gifted personality, a sense of balance and values and a style that makes him more popularly appealing than one or two of the other outstanding m. c.'s that come to mind.

Baker will know how it works out best after that certain New Year's business is done and over with. That's the big take of the year and sure-fire generally. What he can do after that will determine the continuance of the Baker-Little Club alliance. *Abel.*

CLUB PLANTATION

New Orleans, Dec. 24.

One of the late places to which the roisterers repair, but things not so good. Cheap, too. No cover. Checks must total a buck week nights per each and $1.50 Saturdays. Several cutting in on the place but it needs a fresh roll. Entertainers look coffee and cakish, although the female m. c. seems to have "it" or "that" or something. Has an undulating swing to her anatomy as she rumbles her notes.

Plato himself might have observed, "That gal swings a mean hip." Name doesn't matter. She has confidence and just think what confidence means. Boy, page Broadway's yokelry!

The Plantation was once The Orchard, manned by Sal Roman, the noblest Roman of the racket. Successively it became the Ringside, into which former bantam champ Pete Herman sunk a pail of purses. It held ebony entertainers when opening several weeks ago but not for here. Now it's trying with a white array, but they'll have to come faster.

There's an old mammy sitting in a corner with a red bandanna—for atmosphere. A log cabin—more atmosphere! But atmosphere never paid the overhead.

Not a bad place, the Plantation. And it's quite restful. Quite. *Samuel.*

Tex's New Backers

Tex Guinan's new nite club opens tomorrow (Thursday) in the Hotel Harding. It looks as if the room will be all set by then in view of the many extensive physical renovations, including the romval of certain obstructing pillars and the strengthening of the basement room's beams.

The Greeks formerly with Tex at the Salon Royal are not with her now. A new mob is backing her, dating back to the old Guinan 300 Club alliance two years ago.

Mrs. Jacobs Bond's Son Dies

Los Angeles, Dec. 24.

Fred Jacobs Bond died last week in his cabin at Lake Arrowhead. He is the son of Mrs. Carrie Jacobs Bond.

Young Bond had been in ill health for some time.

The Cheese Lady

Everyone around the roadhouse where this happened claims it's the pip gag of all seasons.

A party of five entered the place on a Saturday night. They ordered five cups of coffee. When the coffee was served one of the girls opened her bags, removing five cheese sandwiches.

The orchestra leader noticed the bag-opening business and reported it. There was nothing to do. Check with the couvers amounted to $9. A squawk was expected on the couvert, although the party remained from nine until closing without missing a dance.

Check was paid without protest, with the proprietor suspecting a smart young lady had thought to get away with something.

Radio Rambles

Marathon Radio Bill

NTG staged a big hurrah Sunday night from 10 until unconscious at the inaugural festivities of the new WMCA studios in the Hammerstein theatre building. All of Broadway seemingly turned out, the marathon entertainment and succession of names probably keeping many a neighbor up beyond expectations. The assortment of names was great institutional ballyhoo for the WMCA station.

Granny slipped over a back-handed compliment with "those of the radio audience who pay for shows," etc., indication of his dubiousness that the free-air dealers give up pennies for their entertainment.

The crack Guy Lombardo Royal Canadiens again were caught clicking pretty on the Columbia network from Chicago. WABC transmits them in relay in New York, and their smooth dansapation substantiates the highly favorable comment expressed in Chicago.

N. T. G.'s Announcing

Among the midnight dansapators, Tom Timothy is doing pop stuff in medleys of three and four selections. It's a good idea and a popular reaction with the fans. Better to cut down a chorus or two per fox-trot and do a short medley as a dance set. Timothy is the Frivolity's dance purveyor. After doing his own introductory announcing, NTG came on.

Something lacking about Granny's pep these days. Seems that under the WMCA restrictions, although actually there is no curb on Granlund, being an executive of the station, he is not as flip and fly as has been his wont. Fact remains that's what one expects from him. His crisp voice, his snappy address, the hotsy-totsy environment of the nite life demands that from an announcer. It's not like sending a dignified commercial hour out into the hinterland with its unknown peasantry and babbittry.

Forhan's Crack Idea

Forhan's has a crack pop song idea with its Song Shop commercials over NBC. Weekly, the hour is devoted to the nation's pop song musicmakers, offering a program of their works as with Milton Ager and Jack Yellen on last Thursday's program.

There is some intimate data about the songsmiths; medley of their stuff is played; current pop songs go on and as the piece de resistance one or two new song manuscripts receive their initial broadcastings as part of the hour.

It's a grand plugfest for the Tin Pan Alley boys and a right smart and inexpensive commercial idea for the sponsoring company.

Spitalny's Smooth Work

Phil Spitalny with his smooth syncopation from the Hotel Pennsylvania mixes it up nicely almost always with a full arrangement of some standard or classic composition. It's the same thing that made Vincent Lopez so popular at the Pennsy, giving them the syncopated symphonics, which always listen well.

Name's Lost Value

It's a pity Lucky Strike made B. A. Rolfe eliminate the use of his own name on his midday Palais D'Or restaurant broadcasts. That can only be the explanation for Rolfe remaining anonymous from the Palais D'Or, with the restaurant solely plugged, and Rolfe contenting himself only with his big network on the Lucky Strike Saturday night programs.

Of course, the Rolfe fans easily identify the maestro by his intermittent trumpet solos but that does not make provision for the new listeners-in. *Abel.*

Inside Stuff—Music

Gus Kahn's Lyrics in "Whoopee"

Gus Kahn, lyricist of "Whoopee," believes himself to have been slighted in the Variety review of the Eddie Cantor-Ziegfeld musical. Since Kahn contributed very literate and excellent lyrics, it was an oversight such as occurs quite often when space is limited, especially in a review as long and analytical as the "Whoopee" notice happened to be, dwelling principally on its people and production.

The Walter Donaldson score was gone into in detail without Kahn's worthy contribution mentioned. It is the veteran pop songwriter's first important production contribution.

Both Kahn and Donaldson are slated to do the songs for the new Ziegfeld "Follies."

Road House Trade Closing Up at 10.30

So far this is the worst roadhouse season New York has ever had. Saturday night is the only life saver, and there is no dependence upon that at present (not meaning holiday time).

Some of the road-houses are turning off their lights and closing by 11.

One evening a road-house man with but six cars in his yard, and despondent, took a ride along the line. The first place he looked over had two cars, the next three and the next 10. The 10-car place killed him, but he was truthful enough to tell it and the name.

In those four places, all large and well-known were 21 cars, not enough people to fill one-sixth of the capacity of any of the road houses.

One of the best-known and most profitable road-houses in the past around New York has been starving to death so far this winter, and without competition within 10 miles either side.

WB-JOLSON AS MUSIC FIRM THROUGH BERLIN

Los Angeles, Dec. 24.

Warner Brothers and Al Jolson have made a deal whereby they are going into the music publishing business to publish picture theme songs. All tunes are to be handled through Irving Berlin, Inc., which will also have the rights to any new songs used by Warners in production.

It is understood the deal calls for a three-way split, Jolson to write a number of songs.

A similar publishing hook-up exists between Paramount and Harms, Inc., under the name of Famous Music Corp., with Harms as the selling agents. Metro and Robbins Music Corp. are similarly allied, the latter retaining its corporate identity with Metro as 50-50 partners.

Berlin, Inc., the selling agents for the new Warners-Jolson alliance, also has a tie-up with United Artists for that company's theme songs. The friendly association of Irving Berlin and Joseph M. Schenck, president of U. A., accounts for this.

Chicago Not So Hot Over New Year's Eve

Chicago, Dec. 24.

From early indications it looks like a gloomy New Year's eve this year as far as the nite clubs and other surviving joy spots are concerned. So far the reservations have been almost nil with the cafe boys considerably worried.

Top for couvers this year will not exceed $15. In former days three and four times that amount not unusual.

Most of the fundig this year is expected to be done in the speaks, hideaways and flats, while the more sedate of the revelers will hie themselves to their own or someone else's home.

ROLFE'S 2 EDISON BRANDS

B. A. Rolfe has signed what is the record contract for the Edison Company. Rolfe will issue dance disks on the Edison under two names: Rolfe and his Lucky Strike orchestra and Rolfe and his Palais D'Or orchestra.

Rolfe is Edison's best seller, the radio exploitation tapping a field altogether new to the company heretofore.

Slipper in A. C. Opening

Atlantic City, Dec. 24.

Silver Slipper, redecorated, reopens Dec. 27 with a floor show produced by Roy Mack.

Sheet Song Selling by Publix Regular Biz

That the Publix circuit is taking its sheet music merchandizing seriously is evidenced by the "outside" songs being sold in the theatre lobbies where the current program holds no theme song published by the Famous Music Corp. Famous is Paramount's publishing subsidiary, tied up with Harms as the sole selling agents.

At the Paramount, New York, last week, was the feature, "The Haunted House." Although synchronized with sound accompaniment, it did not hold a theme song. The ushers peddled the Ted Browne and Shapiro-Bernstein publications of the songs featured by Jesse Crawford. This applies throughout the circuit.

The theory is that after educating the public to turn to the permanent music counter in the lobby, Publix does not want to quit suddenly on the one week where a theme song is absent. Instead, to maintain the innovation, copies of the songs which the organist, orchestra or stage presentation may feature, are displayed on sale.

This has raised the ire anew of the independent music dealers who are already complaining that the bulk of their business from popular theme songs has been cut into through the first-run sales in the picture theatre lobbies.

Shilkret Publishing

Victor recording laboratories in New York now number three, with a new loft laboratory at 46th street off 5th avenue. Liederkranz Hall on 58th street has been utilized for synchronizations along with the 43d street labs.

Nathaniel Shilkret has been offered an executive berth in charge of the new RCA-Victor merger. Shilkret is with Victor under a $100,000 annual guarantee for songs, recordings, radio, etc.

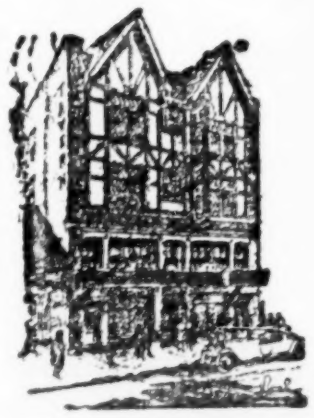
A proposal whereby Shilkret may engage in the music publishing business with Harms as his backer is being worked out.

4 Bands for Keith's

Keith's is lining up name bands for the New York houses. Four signed in the last week are Paul Whiteman, George Olsen, Roger Wolfe Kahn and Bernie Cummins.

Whiteman, doubling from the New Amsterdam roof, and Olsen are booked for the Palace in the successive weeks of Dec. 30 and Jan. 6.

Kahn, recently out of the defunct "Americana" revue, will open Dec. 30 in Flushing on a route, while Cummins starts this week for Keith's at the 81st St., meanwhile continuing at the Biltmore hotel.



TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

Tom Mix Named to Head Revived Wild West—Am. Corp. Closes for 101 Ranch

Kansas City, Dec. 24.

Bert Bowers, representing the American Circus Corp. (Mugivan, Bowers & Ballard), at Ponca City, Okla, completed the merger of Miller Brothers' 101 Ranch Wild West Show with the corporation.

The American controls Hagenback-Wallace, John Robinson, Sells-Floto and Sparks shows.

Zack Miller is quoted as stating: "The shows included in the deal were brought together under a holding company, but it is improbable that the individual makeup of any of the show will be affected."

The Millers are retiring from the show business.

With the announcement of the consolidation comes the report that plans have been contemplated towards the revival of the old Buffalo Bill's Congress of Rough Riders of the World. The circus corporation owns the title. There is talk of starring Tom Mix at the head of the Rough Riders.

Bill Rice's Monkey Farm

Los Angeles, Dec. 24.

Bill Rice, promoter of bathing girl water shows for outdoor amusement, has promoted a monkey farm to be located on Washington boulevard in Culver City.

Rice has gathered 500 monkeys, to be trained by Herman Ziegler. Besides seeing different species of monkeys at the farm, patrons will be given one-half hour entertainment. It will open Jan. 1.

WANDERING YOUTH

K. B. Hazzard Loses Memory Until Seeing His Mother

Troy, N. Y., Dec. 24.

Kenedall B. Hazzard, Syracuse University junior who during the summer months assists his mother, Mrs. Herman Hazard Sica, in the management of Mid-City Park on the Troy-Albany road, is now recovering at the Sica residence from an attack of semi-amnesia during which he wandered from Syracuse to Buffalo, Pittsburgh and Columbus. An overdose of aspirin tablets, taken to relieve a headache, may have been the cause of the memory lapse.

After walking around Syracuse he took a train to Buffalo, where he originally lived, and from there went to Pittsburgh. Following another day of wandering Hazzard entrained for Columbus. Realizing that something was wrong with his brain he went into a Columbus library to look up books on mental diseases. From the library he went to the office of a private detective, found in a telephone book, and enlisted his aid. The detective, having seen newspaper stories of Hazzard's mysterious disappearance, wired Syracuse officials who got in touch with the mother.

Boy was in a semi-daze until his mother arrived in Columbus, when his brain cleared sufficiently for him to remember her. Prior to that, he could not recall his name, his home town or college.

CIRCUS FOR COUNTRY FAIRS

Chicago, Dec. 24.

Earl Taylor Attractions have placed under contract the Sells-Sterling three-ring circus and will book the outfit for county fairs next season.

Morris After Outdoors

William Morris Agency is going after fair and park bookings for next season. Office has installed a special department to handle such bookings with Martin Wagner in charge.

Wagner attended the recent outdoor showmen's convention in Chicago, placing two Albertina Rasch ballets, Sousa and Creatore.

OTTO FLOTO VERY ILL

Otto Floto, formerly of Sells Floto circus and managing editor of the Kansas City Post, is seriously ill at Denver.

BARNES-CARRUTHERS
Fair Booking Ass'n, Inc.
121 No. Clark St., Chicago
WANTED FOR 1929 SEASON
STANDARD NOVELTY ACTS
SUITABLE FOR OUTDOORS
Largest Fair Booking Agency in America

DISK REVIEWS

(Continued from page 50)

Love You" and "Maybe This Is Love." Cloyd Griswold contributes vocally.

Knickerbockers-Columbians

Even talking shorts have their theme songs nowadays, "Stairway of Dreams" being the theme of Fanchon and Marco's Stairway Idea, which the Knickerbockers handle nicely. On the reverse is "Finders Keepers" from the picture of that name. Both with vocals on Columbia No. 1646.

Milton Charles

This midwestern picture house organist couples the "Singing Fool" hits, "Sonny Boy" and "Rainbow," with Ned Miller doing the vocal refrains. An effective pipe organ back-up.

Polly Walker

Star of George Cohan's "Billie" is a new Victor artist, clicking effectively with the hits from that show. "Where Were You—Where Was I?" and "Billie" are the whimsical ditties, charmingly interpreted by Miss Walker.

Jean Goldkette's Orchestra

One of the top notch dance combinations in the west is Jean Goldkette's Victor recording orchestra. "Sweethearts on Parade" and "That's What Puts the Sweet in Home, Sweet Home" are both midwestern fox-trot favorites and smoothly rendered by the crack Goldkette aggregation.

National Cavaliers

This now radio-famous quartet handles two pop numbers of contrasting character in soft, close harmony style. Some effective mellow-harmonics are displayed in this Victor version of "My Blackbirds Are Bluebirds" and "The Song I Love."

Belle Baker

The Yvain ballad, "Mon Homme," lent a new lease of life by Fannie Brice's "My Man" Vitaphone feature, is an intense opportunity for Belle Baker who handles it with rare feeling. That goes also for her "That's How I Feel About You," which ballad the comedienne interprets effectively. Brunswick No. 4086.

Constance Mering-Muriel Pollock

The femme Ohman and Arden from the late lamented "Ups-a-Daisy" have made a nice novelty couplet of the songs from that musical. The two-piece team officiated in the show and their versions of "Ups-a-Daisy" and "Hot!" from the musical are just that. Columbia No. 1633.

Edison's Lateral Disks

With the early part of the year the Edison records will enter the lateral cut disk field. Now it is a vertical cut record, requiring a sapphire needle and reproduceable only on Edison machines. This has hurt sales plenty.

Under the new process Edison will be like the Victor, Columbia or any other record make, and will naturally sell much stronger through the increased outlets.

HAL ROACH'S KFVD

Los Angeles, Dec. 24.

Hal Roach is preparing quarters at his studio administration building to accommodate radio station KFVD.

Wave length is 428.3 meters, with 250 watts and 750 kilocycles.

NEW SIDE STREET CLUB

Jack Goldman and Joe Smutts will open after New Year's an exclusive dining club, Royal, at 11 West 51st street.

The menu will be specialized on.

The owners of the new place are also associated in the operation of the Castillian Gardens on the Pelham road.

HAYDEN'S LONG TENURE

Washington, Dec. 24.

A. C. Hayden has been elected president of the local musicians' union for the 22d consecutive time.

Dover Club in Chi.

Chicago, Dec. 24.

Art Eichner, former owner of the Silver Slipper cafe, opened a new spot tonight.

It is called the Dover club.

Chatter in Nice

(Continued from page 6)

now. Paper and pencil boys have done a lot of figuring and are all for renovating the studios. Studios have been cobwebby for a year. Franco Films will be in control. The studio will be brought up to date.

"Up to date" over here means the pre-sound proof construction era in America.

Ingram's scouts are looking for land for studio purposes, though under a heavy blanket of secrecy. His old studios are now Franco-Filmed and he has been chafing under their restrictions. He's a minority stockholder in this French company. But a divorce now looks likely. Cosmo (Passions) Hamilton, who authored Ingram's last piece, will probably go with him.

The American Idea

The American influence seems irresistible. Movies, jazz, tractors and now tornados. A tempest made a wreck out of Constance Talmadge's nice cardboard yacht, used in Mercanton's production of "Venus." Smokestack blown galley west and all that. Other simply elegant sets representing a palace were equally reduced to war scenes.

All Florida's fault.

Paris Bars

Paris bars may be nearly as expensive as New York's, but Nice outdoes both. Newspaperman chasing down Blackmer rushed into the Rendez Vous Bar for a gingerale highball and put down 10 francs. That's 40 cents. Barkeep said 80 cents the price. Scribe squawked plenty, but barkeep said: "You ought to get around more. Down at the Lido, in Venice, I tried a two-bit cocktail and it set me back a dollar. And not being a newspaper man, I didn't have any swindle sheet to put it on either."

Snore Talker

The dozing linotyper has done it at last. The gag about the guy who complained that there was a needle in his soup and the waiter saying, "Excuse me, a typographical error, sir; should have been a noodle," can now change costumes and move over to the movie lot.

Over here a talker is called "le film qui parle" and a sound film "le film sonore." A typesetter made it "snore," and everybody cried "Set!" as one man.

Phil Plant, of New London millions has taken Villa Nidou for the season. He has relatives in the show business, having married one of Richard (Jarnegan) Bennett's daughters.

Money from Home Boys

Nina Putnam takes a sweet crack at the American lounge lizards of the Riviera, whose conversation takes the form of laughing off the relatives back home who keep them in cocktail money.

Piece is called "Oh, Auntie, Please!" Pleased George Lorimer so much he ordered a raise for Nina.

Americans' British Comedy

Martin Brown, whose "Paris," with Irene Bordoni seems over for a hit, has a villa at Cap d'Ail (Garlic Point). Called Villa of the Little Blue Dog, and many celebs have lost their reason trying to find it. Lives there with his sister Frederica. Brown was a hoofer kicked upstairs to better things. Used to tap with the Dolly Sisters and others. Heart went bad and he had to do something or starve. So he took up playwrighting and wrote "Cobra."

Harry Lachman and Monte Banks will be here for exteriors Christmas week. Lots of snow 25 miles away. Lachman's "Week End Wives" seems to have given British International the hit it has been looking for.

The Evening Standard says: "An American director, Mr. Harry Lachman, and an American actor, Mr. Monty Banks, have made 'Week End Wives' the best British comedy yet seen."

The head is "British—And Good." You see they still think America a colony.

Lady de Bathe, known to old-timers as Lily Langtry, has reached Monte Carlo, where she always winters.

Lady Russell ("Elizabeth and Her German Garden") is over there, too.

"Career of a Princess" exteriors have been taken in this region. A director from Holland (Boeve) is doing the picture for Warner.

Marie Bell, star of "Madame Reamier," gets two-year contract with Franco Film.

Jersey Clubs Quiet

Night club biz in New Jersey isn't and hasn't been particularly brisk.

Lido Venice, Paterson, is getting about the biggest play, due, it is claimed, to the billboard, half-page newspaper ads and heralds.

Obituary

HARTLEY MANNERS

J. Hartley Manners, 58, actor and playwright, died Dec. 19 in New York. He had been ill some time but death was hastened by an operation, Nov. 25, and a following relapse.

Manners had been a prominent actor, but it was his play writing which brought him his greatest success, of which "Peg o' My Heart" was the most successful. It was during the "Peg" triumph, or just prior to its presentment, that he secretly married Laurette Taylor, actress, who survives him.

Manners was born in London. At 18 he went on the stage in Melbourne. In subsequent seasons he appeared in support of Forbes-Robertson and then Mrs. Lily Langtry. It was with the latter as an actor he came to this country, appearing in "The Crossways." In 1902 he launched his play writing career and for 21 years he turned out a play a year. Among his best known pieces were "The Indiscretion of Youth," 1906; "The House Next Door," 1909; "The Girl and the Wizard," 1910; "The Prince of Bohemia, 1910; "The Girl in Waiting" (in which Laurette Taylor appeared), 1910; "The Wooing of Eve," and then "Peg o' My Heart," 1912. "Peg" ran 604 nights on Broadway and eight companies played it on tour. "Peg's" full record up to 1921 had been 11,286 performances, with a revival made in 1921.

Manners had a big but simple funeral Dec. 21. He was buried from the Church of the Holy Cross, N. Y. Interment was private.

MABEL BERRA
(Mrs. Charles H. Allen)

Mabel Berra, 35, vaudeville and musical comedy prima donna, in private life the wife of Charles H. Allen, general manager, M. S. Bentham offices, Palace theatre building, was killed in an automobile accident Saturday afternoon (Dec. 22) at Manhasset, L. I.

Miss Berra, with her sister and sister-in-law, was motoring through Manhasset on her way to her home in Great Neck when a stop was made. When the door opened, her pet dog jumped out and ran down the road. Miss Berra in an effort to catch him was struck by an approaching car which swerved to avoid hitting the dog. Miss Berra was rushed to Manhasset Sanitarium, where death occurred an hour later from a fractured skull.

Miss Berra had devided her time between vaudeville and musical comedy. When the Palace, New York, was opened Miss Berra was chosen as one of the main acts. Her principal show engagement was in "The Last Waltz." She had at one time played in European theatres.

She was married to Mr. Allen about nine years ago when she retired from the stage.

The remains were taken to Lowdenville, O., for interment.

CLARA LUTZ

Clara Lutz, 50, vaudevillian, died Dec. 12 in Plattsburg, N. Y. She was the wife of Clare Lutz (Lutz Bros.).

The deceased had been on the stage 12 years, working as a member of the act of Lutz Bros. and Great Lutz Co. This act toured the Orpheum and also went around the world.

In 1903 when in the west tour she and Mr. Lutz were married.

The husband, who survives, is in vaudeville with the act, "Feetology." He is using the family name of Chelm St. Orr.

WILLIAM LOUGHRAN

William Loughran, 66, actor, died Dec. 20 in the House of Calvary in the Bronx, N. Y.

Loughran, up until the time illness forced him to retire, had been on the stage 30 years. His last stage appearance was in "Gorilla," and "Papa Joe."

Among his most prominent shows were "Chocolate Soldier," "Mlle. Mischief" (with Corinne), "Happy Land" (in support of DeWolf Hopper), "Fair and Warmer," "Ben-Hur," "Hawaiian Butterfly." He also appeared in vaudeville. Two sisters survive.

Interment in Catholic Actors' Guild Plot in Calvary Cemetery

MARTIN F. WESTWOOD

Martin F. Westwood, 45, screen actor, died at his home in Glendale, Cal., Dec. 19, following an attack of pneumonia.

HENRY F. CLARENS

Henry F. Clarens, 68, actor, died Dec. 19 in New York. Some 50 years ago he debutted here on the Boston Museum stage.

Among shows in which he had appeared were "Heaven Tappers," "Two by Two," "The Poor Nut," "Across the Continent," "Ups and Downs of Life" (with Kate Byron), and in "Killer," his last appearance. For a time he also did picture work.

Clarens is survived by his widow, Mae Trainor Clarens, a son and two daughters. Interment in Actors' Fund plot, Kensico Cemetery.

ALFRED J. HAASE

Al Haase, 34, popular music man, died Dec. 19 of double pneumonia following a three days' illness.

As head of the Alfred Music Co. he was an occasional music publisher, but principally occupied as a jobber through his Orchestra Music Supply Co., which set the pattern for several others who entered into competition with him. Haase was also a successful composer of ultra-modernistic instrumental pieces, which his Alfred Music Co. exploited.

Married about three years ago, his wife survives.

RICHARD EASTON

Richard Easton, 28, for seven years assistant to Edwin Carewe, picture producer, died Dec. 19 at Hollywood Hospital, Los Angeles, from pneumonia.

He is survived by his widow, Mrs. Marcella Faye Easton, and two sisters, Mrs. Wallace Fox, sister-in-law to Carewe, and Miss Winifred Easton, all of Hollywood, and a brother, George Eastern of Indiana.

Walter Raymond, veteran stage manager at the Apollo theatre, Atlantic City, died in the Atlantic City Hospital Dec. 23 following an operation.

Raymond has been in the theatrical profession for 30 years and is survived by his wife. Funeral is being held today (Wednesday).

Joseph Fiore, 62, caretaker of the old Metro studios at Hollywood, died Dec. 17 from accidental asphyxiation. He is survived by a widow and four children.

The mother, 60, of Bobby Folsom (Mrs. Harold Kemp), died of pneumonia Dec. 17 in Los Angeles. Interment in Joliet, Ill.

Mrs. Jessie Love, 31, widowed sister of Rose Valyda, died of the flu Dec. 21 in Chicago. Daughter, 10, survives.

James J. Greeko, owner, Rialto theatre, Worcester, Mass., died recently.

BILLS NEXT WEEK

(Continued from page 39)

LaNevue Lambert
Martie Martelle
N T G Rev
Jimmy Carr Orch
Phillip Morris
(Brooklyn)
Al Shun
Jack Abel
Simon Braginsky
Joe Katz
Larry Moll Orch
Rendezvous
Cl'yt'n J'ks'n & D
J Durante's Rev

CHICAGO

Alabam
Bernie Adler
Clarice Harris
Cecilita
Ollie Bugee
Kitty Cohan
Lilaluhi 3
Dottie Dale
Willie Tyler Bd
Beau Monde
Earl Rickard
Julia Gerity
Agnes Gilroy
Danny Edwards
Spike Hamilton Bd
Blackhawk
Coon-Sanders Bd
College Inn
Ben Blue
Ray Miller Bd
Blew Blowers
Golden Pumpkin
Johnnie Ryan
Cecil Lehman
Babe Sherman
Thelma Terry Bd
Granada
Guy Lombardo Bd
Green Mill
Roy Sedley
Suzanne France
De Carlos & Louise
Gray & White
Sol Wagner Bd
Oriental Davis
Will Higgie
Dempey & Laveaux
Elizab'th O'Donnell
Flo Knight
Dorothy Dee
Inez Gamble
Palmer House
Ralph Williams Bd
Royale
Eddie Cox
Nellie Nelson
Madelon McKenzie
Gypsy Lenore
Ethel Boyer
Roy Eedley
12 Boila G
Don Morgan Bd
Terrace Garden
Bobby Jackson
Leatrice Wood
Knox & Baker
Carolyn La Ruex
Art Kassel Bd
Turkish Village
Al Gault
Jack Hamilton
Eileen Tanner
Margie Ryan
Freddie Janis Bd
Vanity Fair
Larry Brundage
Jane McAllister
Charlotte Van Das
Helen Savage
Jean Antrim
Edna White
Mary Graham
Keith Beecher Bd

WASHINGTON

Astor
E Dougherty Orch
Carlton
Meyer Davis Orch
Chanetcler
Paul Fidelman
Meyer Davis Orch
Club Madrillon
Rodolfo Hoyos
Dolores Cardova
J O'Donnell Orch
L'Enfant
Emile Coleman Or
Pepper Pot
St'kl'd-B'mbr'st Or
Max Lowe Ent
Joe Bombrest
Lotus
Zona Hall
Betta & Le Marr
Irv Beernstein Ore
Swance
McWilliams Orch
Max Lowe Ent
Venus
Pemberton Dancers
C Wright Orch
Wardman Park
Meyer Davis Orch

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Gale Players have replaced vaude at Great States' Majestic, Bloomington, Ill., with dramatic stock. Two shows daily, with a picture on each end.

Gerald Gallagher, manager of Great States' Plumb, in Decatur, Ill., has resigned. W. O. Butts, formerly a field man, replaces.

Broadway Strand has started a straight sound policy.

Great States Theatres will build $2,000,000 theatre and building at Aurora to replace the one burned recently. New house, Venetian, will seat 2,500.
Architects, Rapp & Rapp.

Joe Christie (Christie and McDonald) broke up his vaude act to become m. c. at the Lerner theatre, Elkhart, Ind.

SELWYN Matinees Thursday and Saturday
JED HARRIS Will Present
HELEN HAYES
in "COQUETTE"

SAM H. HARRIS Matinees Wednesday and Saturday
GEORGE JESSEL
"The WAR SONG"
A Comedy With Drama

BANDS Presentation Costumes Lester 111 WEST LAKE ST. CHICAGO ILL. EXCLUSIVE CREATIONS MERCHANDISE CURTAINS PRINCIPALS FOR SALE MADE TO ORDER FOR RENT BANDS

Charles Christensen, assistant manager of United Artists theatre, is back after an illness lasting nine weeks.

Harms, Inc., music publishers, have discontinued their local office, of which "Chick" Castle was manager.

Newly elected officers of Musicians' Local 208 (colored) are George L. Smith, president, and M. C. Buckner, treasurer. Board of directors includes Charles Elgar, Clarence Black, Charles Cook, Raymond Whitsett and Robert Shaffner.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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KANSAS CITY	55	TOLEDO	54
LOS ANGELES	54	TORONTO	55
LOUISVILLE	54	WASHINGTON	55

MINNEAPOLIS

Met—Dark.
Shubert—Stock.
Hennepin—"Captain Swagger"—Vaude.
Pantages—"Lonesome"—Vaude.
Palace—Stock tab.
Minnesota — "Intereference" — Stage unit.
State—"Dream of Love."
Strand—"Little Wildcat."
Lyric—"Freedom of Press."
Grand—"Caught in Fog." Second run.

Seventh Street theatre, formerly Orpheum circuit's W. V. A. house here, continues dark. It closed last summer. Belief is it never will reopen. Garrick, 2,000-seat F. & R.-Publix house across the street from Seventh Street, has been available all season for rentals. Until closing last summer, among leading loop first-run film theatres.

Marjorie Rambeau opens Dec. 30 in "The Sign on the Door" at Bainbridge stock house. Top prices boosted from $1 to $1.25 for lower floor nights during Rambeau engagement.

"My Maryland," in February, is only legit road show announced for the Metropolitan.

A. C. Bainbridge is negotiating with the Frohman offices to bring Lillian Foster here in her new John Colton play for a tryout in advance of the Broadway opening. The same thing was done through John Golden with "Night Hostess." Under Mr. Bainbridge's proposal to the Frohman offices, however, the tryout would be either by the Bainbridge Players (dramatic stock) at the Shubert, with Miss Foster as a guest star, or the entire New York production and company would be sent to the Metropolitan. Colton is a former local newspaperman.

Edward Straus, assistant Tribune drama editor, has started an interesting personal column of theatrical personalities in his Sunday dramatic section.

In conjunction with a local dancing school, Manager E. C. Bostick has staged a kiddies' revue for the current Pantages headliner. The performers comprise all local talent.

F. & R. are anouncing their first "all professional" kiddies' revue as a stage attraction at the State next week.

BOSTON

Alex Woollcott in stage box at Hollis for opening of "Caprice," Theatre Guild's new one. Theresa Helburn on for this opening also.

Lina Arabanell, guest star at the Keith St. James stock, in "Enter Madame," week Dec. 31.

"Mary Duggan" for Boston Jan. 21 at the Wilbur. Ann Harding heads cast.

Beacon Press of Boston is publishing this week "One Thousand Sayings of History" by Walter Fogg, member of Sunday Herald staff.

Dullest week before Christmas in many seasons here. All Shubert houses dark. Klaw and Erlanger theatres, three, all open.

Walter Kingsford in "And So To Bed" at Plymouth, opening Xmas mat.

BUFFALO

By SIDNEY BURTON

Teck—"Paris Bound."
Erlanger—"Dracula."
Buffalo—"Adoration."
Great Lakes—"Women They Talk About."
Hipp—"Captain Swagger."
Shea's Century—"Abie's Irish Rose."
Lafayette—"Annapolis."

John E. Carr, manager of Shea's Hipp for several years, went to Shea's Century in the same capacity when the house opened Saturday. George A. Mason, formerly assistant at the Hipp, becomes manager there.

Another large neighborhood theatre is in prospect for South Buffalo. Site has already been acquired.

Hal Mordaunt is attempting to convert the former Court Street Players into a civic theatre proposition.

Ann Nichols-Universal litigation over "Abie" and "Cohens and Kelleys" broke in the local newspapers simultaneously with the opening of Shea's Century, featuring Paramount's "Abie." Court story got a couple of columns and ran alongside of the ads of the Shea.

Erlanger and the Teck, both closed last week, reopen Monday with "Dracula" at the former and "Paris Bound" at the latter.

PROVINCIAL

By J. J. SULLIVAN, JR.

Majestic—"Air Circus" (sound).
Strand—"What A Night."
Victory—"Hey Rube" (sound).
Albee—Vaudefilm.
Fay's—Vaudefilm.
Modern—Stock.
Opera House—Dark.
Empire—"Speed Girls" Mutual).

Revival of "Charley's Aunt" will be tried by the Modern stock this week.

Jack Johnson, former heavyweight champ, took on local boys for a few rounds while appearing here in burlesque last week.

Hockey games at the big Rhode Island auditorium, twice a week, are cutting into theatre attendances.

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Orpheum

Around this town they sense a good vode show. If it is what they sense it to be, business okay all week; if not results the opposite. Last week they had a real show. Opening night was a house filler even to the boxes. Quite an achievement here now. Headliner was Bennie Davis with his orchestra and entertainers. But that was not the only good spot on the bill, which had been cut to seven acts due to the 40-minute running time of the Davis turn.

With one exception show clicked through and through. It opened with Eileen and Marjorie, acrobatic. Gals have a lot on the ball when it comes to twirling their carcasses about and they got over in great style.

In the deuce was Olyn Landick, femme impersonator. He had 'em fooled for a minute or two until they get a flash at his blonde wig, poorly tailored. Good routine dispenser, but sort of gets off the trail in putting over a couple of off-color gags that should not be used by a femme delineator. The boy is there in all ways, clicks with his auditors, but would do better yet if he cut out the salacious material.

Then came the whang, bang, slam, etc., antics of Conlin and Glass in their skit of morning, noon and night, entitled "Whoa." Stopped things cold with Conlin dragging on the Three Brox Girls from the audience to do a couple of numbers. They did and looks as though if they want to play that Orpheum circuit later they can.

Next was the light spot of the bill. Rather mistake in local booking. A chap, Roger Bruce Renner, and called him "the boy Paderewski." The name of the Pole is tough enough to saddle one with. Kid can play some classics, but nothing one wants in a variety theatre. Bet for parlor entertainment when proud parents want to show a lad of 10 off.

Closing first part were Chamberlin and Himes. Nothing to it for this duo. They just rolled the mob up in the palms of their mits and carried them through to a panicky finish. Real stop at intermission time.

Following Pathe News and opening second part were Wilton and Rex Weber, held over. Scored even better on this stanza.

Davis, who followed, had as pretty a set up ahead of him as any star act can have on a bill. Besides Benny, each of the eight entertainers from the side lines, who included Bemis and Brown and Jackie Heller, scored on high. The latter two combinations, especially with the girl of Bemis and Brown, left a non-eradicant impression with the mob. Davis, good showman, knows how to build to finish and gets all there is from his mob, contributing an abundance himself. *Ung.*

Pauline Starke will go over the R-K-O vaude circuit in a sketch, as yet untitled.

Rolfe Harold as managing editor in "Front Page" at the Belasco, Dec. 31.

D'Orley-Carte Opera Company, English troupe, in Gilbert and Sullivan operettas at the Mason late in January, indefinitely.

Fred McConnell, manager of shorts, Universal, is here on a sales mission covering the Coast.

At the fifth annual meeting of the Wasps, Jane McDonough, of the Pathe publicity department, re-elected president. Other officers: Helen Mason, vice-pres.; Margaret Kimball, treas.; Agnes Crawford, sec.; Shirley Moorman, auditor.

Franc Dillon was elected to the board of directors.

William Austin has been borrowed from Paramount by M-G-M to replace George K. Arthur in the cast of "The Five o'Clock Girl," which is being directed by Alfred E. Green. Arthur was taken out of the picture to enable him to start work in "China Bound," where he will co-star with Karl Dane.

Gayne Whitman has been added to "Daddies," next Duffy production at the Hollywood Playhouse.

Back salary claims amounting to $1,805 against the Artcraft Organ Co., were filed with the State Labor Commission by 11 employees of the company. Hearing on their claims will be conducted by Deputy Labor Commissioner C. F. Lowy on Dec. 28.

Cynthia Hendryx and Mae La Jetta, cafe entertainers, filed claims for $10 each against the Slip Cafe.

Lois Wilson will play the femme lead in "The Third Angle," by Florence Ryerson, as her second talking short for Christie. Production is to begin Dec. 28.

Production of Fox's "Through Different Eyes" has been postponed to Dec. 28. The picture was interrupted when Jack Blystone, director, was called back to make additional scenes for "Captain Lash." These were finished several days ago, but it was decided to postpone the other picture until after Christmas.

Metropolitan Studios is building a scene dock 40 by 70 feet of concrete construction. It adjoins the new sound stages.

The first all-Oriental cast picture ever made in America will go into production Dec. 26 at the Technicolor studio. It is to be a historical drama of China, called "Mancnu Love" and will be made in color and sound.

About 100 people will be used in the cast, all Chinese or Japanese.

So-Jin takes the lead male part and Tom Gubbins, unofficial major of Los Angeles' Chinatown, will be technical director. The film will be made in two reels and directed by Elmer Clifton.

Among the thousands of girls that answered the want ads appearing in the daily papers for a leading type to play in "Nobody's Children," more than 50 were selected by F. W. Murnau who was seeking inexperienced screen players for a scene in his current production "Our Daily Bread" for Fox.

Eric von Stroheim has finished filming the silent version of "Queen Kelly," starring Gloria Swanson, at the F. B. O. studios.

He moved his production staff and players to the Pathe studios where dialog sequences will be made for the picture.

Edward Mayer, professor of visual instruction at U. of C., in Berkeley, read a paper on Educational Motion Pictures to the members of the Academy of Motion Picture Arts and Sciences.

Hoot Gibson suffered a badly sprained ankle when thrown from his horse during filming of "Birds of a Feather." Production is being held up pending his recovery.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"Desert Song."
Saenger—"Abie's Irish Rose."
Loew's State—"Three Week Ends."
Strand—"Adoration."
Tudor—"The Haunted House."

Saenger made quite an ado over the return of Ben Black as m. c. Theatre now has Don Phillipini leading its orchestra.

"Desert Song" opening at Tulane Xmas instead of Sunday. Legit south trying very hard to overcome the obstacles that beset it.

Ed Hebert asst. mgr. Tulane.

The jai alairs are busy again down at the Fronton in the lower section of the city.

LOUISVILLE

Rialto—"Someone to Love," vaude.
Brown—Dark.
Gayety—"Bare Facts" (Mutual).
Strand—"On Trial," wired.
Loew's—"Dream of Love," wired.
Mary Anderson—"Captain Swagger," wired.
Alamo—"Red Wine," wired.
Majestic—"Four Walls."

Roland Hayes last attraction at Brown this year. House closed until after Jan. 1 when it reopens with road show, probably "Shanghai Gesture."

Cline's Concert Bureau announces Yale Glee Club at the Columbia Dec. 28, instead of Fisk Singers. Mme. Elizabeth Rethberg postponed from Jan. 18 to Jan. 25 on account of Dorothy Speare Jan. 17.

No announcement has been made regarding what the R-K-O interests intend to do with the National after the Majestic is dismantled Jan. 1. National has been dark since June.

Carrie Finnell, special attraction at the Gayety (burlesque) last week, held over for Christmas week.

SEATTLE

By DAVE TREPP

Met—"Simba."
President—"The Big Pond" (stock).
5th Ave.—"Woman Affairs"; show.
Seattle—"Drums Love"; stage show.
Columbia—"Wings."
Coliseum—"Water Hole."
Music Box—"On Trial."
Blue Mouse—"Bachelors."
Winter Garden—"Freedom Press."
Pantages—"Give and Take"—Vaude.
Orpheum — "McCobb's Daughter"—Vaude.

Town is pretty well wired. Coliseum in a few days, too. This will leave Winter Garden, Embassy and Orpheum only unwired first run houses.

C. P. Scates is now conducting a newspaper in the navy town and getting the kale. Jules Reisman West Coast manager now at Bremerton. He says the town is hopped up over the U. S. cruiser building plans, for it means more biz for Bremerton navy yards.

Construction has started on 800-seater in Everett, to be built ready for occupancy by April 1 by Al Finklestine and Al Rosenberg

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Monte Salmon, Tacoma manager for West Coast, called to Atlanta last week by serious illness of his wife.

E. Max Bradfield coming here Dec. 28 as m. c. at 5th Ave. Stoll returns to Broadway at Portland.

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Golden State Theatres will inaugurate their new Parkside (neighborhood pictures) at Taraval and 19th avenue, Dec. 28.

Three local current legit openings: "Gay Paree," at Curran; "Mary Dugan" (repeat), Columbia; "This Thing Called Love," President (Duffy production).

Chief of Police Dan J. O'Brien has been granted an extended leave of absence, due to ill health. High blood pressure is attributed. The chief is a correspondent-at-large for Variety.

At close of eight weeks and two days run of "The Singing Fool" at the Embassy, talker had played to approximately 225,000 paid admissions. Seating 1,367.

First "talker" to be played by Golden Gate (Orpheum junior) will be "The Spieler" (Pathe), New Year's week.

Henry Duffy is going the picture houses a step better in the matter of Scrip Books. At all Duffy box offices these books, sold at a 10 per cent. saving, are sold in demonina-tions of $11, $27.75 and $60. Sale is on only during December, with the scrip redeemable at any Duffy house.

"Shannons of Broadway," with Lucille Gleason, opened currently at Duffy's Dufwin, Oakland. "Mother's Millions," with May Robson, will be next attraction.

Brehany Productions, with capital of $100,000, filed articles of incorporation at Sacramento. Incorporators are Jack Brehany, Eddie Brehany (son), Harriet Bennet, Emilio Lastreto, attorney, and R. F. McFarland. Purpose is to produce a musical by McFarland, with Miss Bennet in featured role.

Jerry Richard organized the NBC's Dixie Melodists, seven banjos. It's a weekly broadcast over the network and locally through KPO and KGO.

CINCINNATI

By JOE KOLLING

Shubert—Burlesque.
Taft—Walker stock.
Cox—National stock.
Albee—"Three Week Ends"—Vaude.
Palace—Vaude film.
Empress—Mutual bur.
Capitol—"Woman of Affairs" (2d wk).
Lyric—Pictures.
Keith's—Pictures.
Strand—"Spies."

Erlanger-Grand will end 11-week period of darkness Jan. 6, reopening with "Dracula."

John W. Moore, juvenile, debuting with National Stock this week in "Excess Baggage." Moore replaces Robert Reed.

"Burlesque" at Shubert, $2.50 night and $2 matinee.

Ted Lewis and his orchestra at Castle Farm New Year's week.

TOLEDO

By E. H. GOODING

Palace—Stock.
State (wired)—"Plastered in Paris."
Pantheon (wired)—"Barker."
Vita-Temple (wired)—"Silver Fox."
Valentine—"Dream of Love."
Princess—"Manhattan Cocktail."
Rivoli—Vaudfilm.
Keith's—Vaudfilm.
Empire—Mutual Bur.

Loew's Valentine, latest wired here, in effect Dec. 29 with "White Shadows" and M-G-M talking shorts.

Edwin M. Shonert, 63, noted soloist and concert musician, died Dec. 15 in Bucyrus, O.

Ritz, new $250,000 film house at Tiffin, O., owned by Kirwan & Ritzler, Lima, O., opened last week. James Werba manager.

Addison Q. Thacher, fight promoter here, will serve his annual Christmas dinner, with the pugs in his stable as waiters, Tuesday afternoon. "Everybody welcome and no questions asked" is the rule at these annual dinners, at which 1,500 ate last year.

MONTREAL

Princess—"The Silent House."
Palace—"Mother Machree."
Capitol—"Three Week Ends."
Loew's—"Steamboat, Jr."
Imperial—"Moran of Marines."
Strand—Changes.
Empress—Changes.
Orpheum—Stock.
Gayety—Bur.

What the censors ban in Great Britain, Ontario and Saskatchewan can pass in Quebec, and "Dawn," Edith Cavell film, exciting talk recently, will be shown in Montreal. Likely at the Princess, legit.

Bransby Williams, British actor, at His Majesty's early in the new year. This legit house has been dark for six weeks.

Enforcement of the children's act barring youngsters under 16 from picture theatres is now hitting local houses hard. Statement is given out that all church halls are dangerous for theatrical or pictures and will not be permitted to be used for such.

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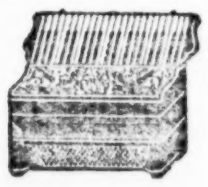
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BALTIMORE

Maryland—"Music in May."
Auditorium—"Tenth Avenue."
Ford's—Thurston.
Garden—Vaudefilm.
Guild—"Gondoliers" (10th week).

Louise Molloy, formerly dramatic critic on the American in this city, has won the prize offered by the Women's Eastern Shore Society for the best historical play on that section of Maryland.

The For-Men-Only-For-Women-Only Sex Show at the Palace theatre here for two weeks, curled and rolled silently out of town.

The personality contest being conducted by the Loew publicity department here in conjunction with the Post, is nearing the finals. On the morning of Dec. 26, special invitational show will be given at the Century. Sixteen girls will appear before the invited audience, and from their number four will be chosen for the special New Year's Eve show at that theatre. The final winner will get a two-week contract for appearance at the Century.

Additional members of the "faculty" of a Night Club School, said to be located in Bethlehem, Pa., were arrested here recently, bringing the total number of professors now in custody of the police up to 10. The latest raid on the profs. occurred at a road house in Baltimore county and netted three men and two women. Department of justice officers and U. S. District Attorney Woodcock are co-operating in the investigation of the alleged "school," the purpose of which they allege is to violate the Mann act.

KANSAS CITY

By WILL R. HUGHES

Shubert—"The Skull."
Orpheum—Stock.
Gayety—Mutual Bur.
Midland—"Dream of Love" and Kiddie Revue, stage.
Mainstreet—Vaudfilm.
Pantages—Vaudfilm.
Newman—"Someone to Love."
Royal—"Conquest."
Globe—Musical stock.

Mary Boland guest star with the stock at Orpheum for next two weeks.

Stockholders in the Fairyland Park Amusement Company will prevent a trustees' sale of the property by the liquidation of existing claims against the organization, by a special assessment. Bankruptcy proceedings were brought against the enterprise on claims totaling $45,000. Fairyland company is capitalized at $300,000 and owns $50,000 equity in its site, priced to the company at $110,000 but now worth much more.

Third annual convention of the Heart of America Showmen's Club held at Coates Hotel Dec. 26-31. Exhibits occupy the top floor and convert the place into a veritable carnival midway.

VARIETY BUREAU
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By HARDIE MEAKIN

Belasco (Shubert)—Cook musical stock.
National—"Strange Interlude."
Poli's—"Well! Well! Well!"
Gayety—Stock bur.
Strand—Mutual bur.
Pictures
Columbia—"Woman of Affairs."
Earle—"What a Night."
Fox—"Prep and Pep"—stage show.
Met—"Haunted House."
Palace—"Woman Moscow"-stage show.

Colby Harriman, managing both Palace and Columbia for Loew, continues to spend plenty of time looking for unusual shorts, finding them and getting plenty of comment from the local reviewers.

All of the downtown picture houses are going in for midnight shows New Year's Eve. Fox will reserve part of the house while others will stick to the regular.

George Peters on Palace staff.

Henry George, old time carnival barker now settled here, is doing his former line from the stage of the Fox this week in that theatre's stage presentation "The Circus."

CLEVELAND

By GLENN C. PULLEN

Ohio—"Rosalie."
Hanna—"Manhattan Mary."
Play House—Rep.
Gordon Sq.—Stock.
Palace—"Some One to Love," vaude.
State—"Manhattan Cocktail," unit.
105th—"Court Martial," vaude.
Stillman (wired)—"Alias Jimmy Valentine."
Allen (wired)—"West of Zanzibar."
Cameo (wired)—"Land of Silver Fox."
Hip (wired)—"Annapolis."
Columbia—Bur.
Empress—Bur.
Alhambra—Bur.

Gordon Square reopens this week with stock under Gordon Wade. Blanche Wilcox, Eric Clavering, Sally Fisher, Henry Norell, Violet LeClair and Wade in company.

"Love Bandits," initial burlesque show at Alhambra under new policy.

Empress, formerly Little, is Cleveland's newest burlesque emporium. Stock consists of Paul Ryan, Lester Dunn, George Murray, Gene Bondi, Billy Harris, Benny Leonard, Ethel Allerton, Ethel Spears.

"Trail of '98," booked for Stillman, pulled out and "Alias Jimmy Valentine" substituted for this week.

The question of who will get the managership of the civic auditorium, $15,000 plum job, not yet settled. Every politician and theatre man in town has thrown his hat in.

TORONTO

Alexandra—"Mary Dugan."
Princess—Xmas Panto.
Empire—Keppie stock.
Victoria—Conway stock.
Uptown — "Mother Machree"-stage show.
Hip—"Beware Blondes"-vaud.
Pantages—"Moran of Marines"-vaud.
Tivoli—"Show Girl."
Loew's—"West of Zanzibar."
Oakwood—"Show People"-vaud.
Palace—"Captain Swagger"-vaud.
College—"Brotherly Love"-vaude.
Christie—"Fleet's In"-vaud.
Beaver—"Fleet's In"-vaud.

Fred Wilson, for 17 years sporting editor of the Toronto Globe (morning) and press agent for the Shuberts in Canada, grabbed off the ace Canadian p. a. job this week by being appointed to the Canadian National Exhibition as publicity director. Carries $6,000 a year.

Ellwood Hughes resigns after holding the job two years to become secretary of the William Wrigley, Jr., Co.

Silver Slipper is the first casualty among the dance caves that decided to be run as night clubs for the winter. Four others are still ahead of the bailiff, two doing well, which is a precedent in this neck of the timber.

Yiddish stock playing to fair biz at Standard at $1.50 top.

N. L. Nathanson and Arthur Cohen, his assistant, ill with influenza. Not serious.

New Capitol, 1,500-seater, opens by FP at Saskatoon Feb. 15.

KEN MURRAY

ACCLAIMED BY PRESS AND PUBLIC

A FUNNY MAN

PALACE THEATRE, NEW YORK

DEC. 23, XMAS WEEK

YES! HELEN AND MILTON CHARLESTON ARE WITH ME

DIRECTION **CHARLES ALLEN**